SAN FRANCISCO

A STATUTE
COLLEGE BULLETIN
1986-1988

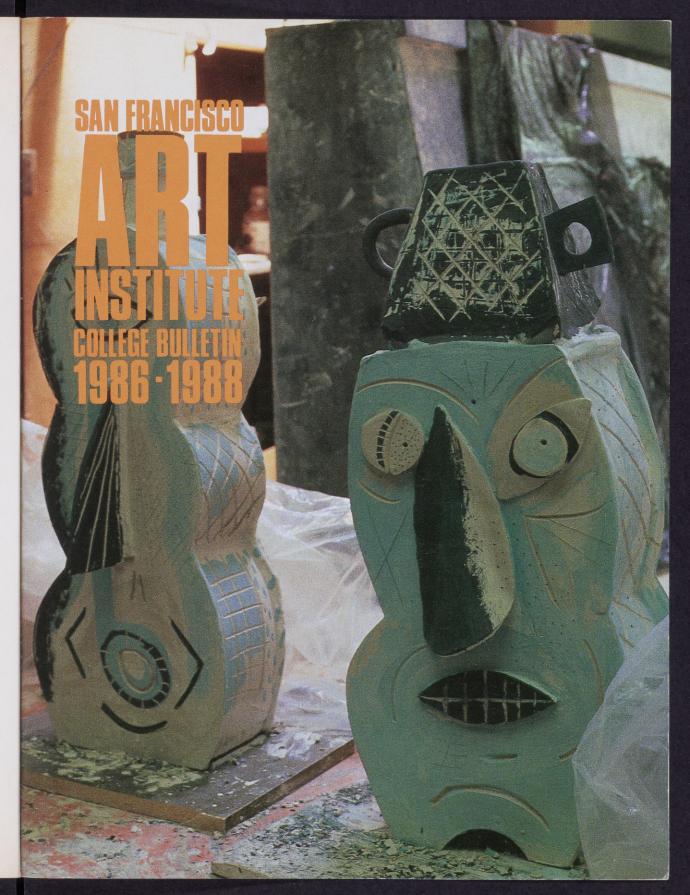
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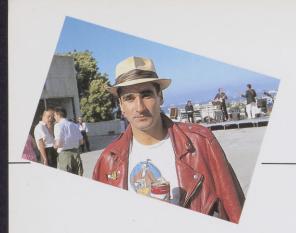
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Cover photo perspective courtesy of Doug and Susie Tompkins.





The San Francisco Art Institute is authorized by the California State Department of Education to operate as a private, post-secondary educational institution, and is affiliated with the University of California.

The College of the San Francisco Art Institute offers programs leading to the Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA) degrees in painting, sculpture/ceramic sculpture, printmaking, photography, filmmaking, and performance/video.

The College is accredited by the Accrediting Commission for the Senior Colleges and Universities of the Western Association of Schools and Colleges and by the National Association of Schools of Art and Design.

Address inquiries to: San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133; (415) 771-7020.

Every effort has been made to ensure that the information contained in this bulletin is current and accurate. However, the San Francisco Art Institute reserves the right to make such changes in faculty, programs and curriculum, schedules, requirements, policies, procedures, tuition, and fees as it may deem necessary. For more specific information, please write or call the Office of the Dean.

This bulletin has been designed to reflect the unique character of educational programs offered by the College of the San Francisco Art Institute.

Because our curriculum places primary emphasis on studio experience, the largest part of the bulletin is devoted to our major departments, faculty and studio facilities. The departmental section is preceded by an overview of undergraduate and graduate degree curriculum, and followed by detailed

information concerning our academic policies and procedures.

You may wish to acquaint yourself with the information contained in this bulletin by first looking through the descriptions of the major (studio) departments (pp. 16-64). We suggest you read the curricular material next (pp. 10-13), noting - if appropriate to your educational goals - the four-year program of studies leading to the undergraduate (BFA) degree and bearing in mind any credits earned at other colleges that may be accepted in transfer here. In the sections on Academic Procedures and Regulations, College Expenses and Financial Aid, and Admissions, you will find detailed information that will help you understand the specific process of entering the College.

The current admissions schedule, an application form, and check-list are found inside the back cover. (For the 1986-88 academic calendar, see pp. 100-102.)

Non-discrimination Policy

In accordance with the provisions set forth by Title IX of the 1972 Education Amendment Act and Section 504 of the Rehabilitation Act of 1973 and other federal regulations, the College of the San Francisco Art Institute admits students of any religion, race, sex, color, age, and national origin to all the rights and privileges, programs, and activities generally accorded to students at the College. It does not discriminate on the basis of religion, race, sex, color, age, disability, national or ethnic origin in the administration of its educational policies, financial aid programs, other programs, activities, or employment policies.

Qualified disabled students shall not, on the basis of disability, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any academic, insurance, counseling, financial aid, health, recreation, other extracurricular, or other post-secondary educational program or activity of the College.

It is the policy of the San Francisco Art Institute to encourage inquiries from qualified handicapped persons who may wish to study here. However, because of the nature and variety of the educational programs we offer, it is impossible to specify which facilities and programs are fully accessible to the handicapped. If information is desired about the accessibility of programs and facilities for a specific handicap, please contact the Admissions Office and provide complete information concerning both the nature of the handicap and the particular interest of the applicant in studying at the College.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice-President for Administration, San Francisco Art Institute, or to the Director of the Office for Civil Rights, U.S. Department of Education (ED), Washington, D.C. 20202.

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President's Statement

"The gist of this speech, which lasted a good part of the journey, was to the effect that artists must learn to help one another. They must help one another if ever they are to help themselves. They can do this no matter what condition of society they find themselves in."

— Henry Miller, Remember to Remember

Miller's words recall the primary motivation for the founding of the San Francisco Art Institute and, at the same time, reveal the reason for its continued success. Less than a generation after gold was discovered in California. artists in San Francisco came together for the purpose of enriching their lives in a harsh and often grim environment. In effect, they created a community within a community, an institution whose purpose was to nurture delight and understanding.

For more than one hundred and ten years, that purpose has sustained the work of the Art Institute. The assistance provided by this community assumes many forms: imparting of skills and techniques; study of aesthetic and intellectual precepts and theories; direct criticism - by instructors and students of works-in-progress; and presentation of works by other artists from this region and elsewhere. All these and countless others are ways in which members of this community continue to help one another.

This bulletin describes the essential features of our current educational programs. I urge you to examine not only the specific fine arts curriculum that you may be considering as an area of emphasis, but the descriptions of our other programs as well. Complete understanding of a community such as the

Art Institute is necessarily dependent upon direct experience. Yet taken as a whole, the information given here is amply suggestive of the resonance achieved by the totality of our programs.

We invite your further questions and look forward to assisting you in any way possible.

Stephen Goldstine, President

HISTORY AND LOCATION

AN FRANCISCO ART INSTITUTE
AN CHESTHIT

In 1871, a group of artists and writers formed the San Francisco Art Association, with the goal of bringing art education and exhibitions to the city. A school of art and design was established in 1874, and within a decade of its founding was at the forefront of San Francisco's rapid cultural development. After early years in temporary locations — ranging from the loft above a butcher shop on lower Pine Street to the ornate Mark Hopkins Mansion atop Nob Hill the California School of Fine Arts (as it was then named) moved to its present Russian Hill site in 1926 in a Mediterranean-style building designed by Arthur Brown, Jr. In 1961, the school's name was changed to the San Francisco Art Institute. Significant expansion occurred in 1969, with the construction of additional facilities designed by Paffard Keatinge Clay.

Today, the San Francisco Art Institute is the oldest and one of the most active centers for the fine arts in the western United States. Of fundamental importance to the Art Institute is the belief that its curriculum and other programs must contribute to the continuous development of artistic expression. Through the immediate and long-term accomplishments of its students, faculty, alumni, and visiting artists, and through its lectures, workshops, exhibitions, and special programs, the Art Institute maintains its crucial position in this larger context.

To remain vital, the Art Institute is necessarily committed to discovery and innovation, factors crucial to the future of art and the

relationship of art and artists to society as a whole.

Situated near the civic and commercial centers of San Francisco, the Art Institute enjoys both a beautiful setting (the bayward slope of Russian Hill, overlooking Fisherman's Wharf) and the dynamics of a city rich in cultural diversity.



SFAI, circa 1928

San Francisco is home to several museums — among them the San Francisco Museum of Modern Art, the M.H. de Young Memorial Museum, the Asian Art Museum, and the California Palace of the Legion of Honor (including the Achenbach Foundation for the Graphic Arts). Here, too, are a major opera, ballet, and symphony orchestra, repertory and experimental theater companies, contemporary dance groups, media arts presenters (including both film and video festivals) and neighborhood organizations for both the visual and performing arts.



Within close proximity are the many arts institutions of the greater Bay Area, such as the University Art Museum in Berkeley and the Oakland Museum. Complementing the area's more traditional arts organizations are many alternative galleries and performance spaces. A.R.E., San Francisco Camerawork, New Langton Arts, Artists' Television Access, Theater Artaud, the New Performance Gallery, and Fort Mason Center are a few examples.

San Francisco's ethnic and social diversity offers Art Institute students abundant opportunities to experience a variety of cultures unmatched by most urban centers. True to its Spanish colonial origins of 200 years ago, the city has a large Hispanic population. With significant Black, Chinese, Filipino, Japanese, Italian, Korean, and Vietnamese communities, as well as more than two dozen smaller ethnic groups, the San Francisco/Bay Area — fifth largest metropolitan area in the United States — is among the world's most cosmopolitan regions. The city itself is home to some 700,000 people, representing a wide range of lifestyles and human concerns.

Nearly square in shape, San Francisco measures seven miles on each of four sides and rises from sea level to a maximum elevation of 925 feet. Internationally celebrated for its hills, bay views, bridges, fine examples of 19th and 20th century architecture, excellent light and clean air, the city is served by extensive systems of municipal and regional public transportation. The

climate is notably mild; year-round temperatures average between 50° and 70° F.

Many of Northern California's most beautiful recreation areas — Muir Woods, Napa Valley wine country, Redwood Empire, rugged beaches of Sonoma and Mendocino counties, Big Sur, Lake Tahoe, Mt. Shasta, and Yosemite National Park — offer pleasant prospects for a day or weekend trip from San Francisco. Southern California is also easily reached from San Francisco; Los Angeles, for example, is just an hour's flight away.



Looking down Columbus Avenue at the TransAmerica Pyramid

THE INSTITUTE



The San Francisco Art Institute was founded in 1871 to further the fine arts through education and exhibition. The College sustains that educational purpose; the SFAI Exhibitions Program and presentation of many events throughout the year fulfill the exhibi-

tion purpose. Closely allied to both the educational and exhibitions programs are the Art Institute's publications and development programs, including community membership.

Exhibitions

The Exhibitions Program of the Emanuel Walter and Atholl McBean galleries exposes students to significant and provocative developments within contemporary art. The program presents exhibitions in all mediums, ranging from traditional to nontraditional and experimental art forms. Exhibitions are accompanied by brochures and catalogs that contain scholarly commentary and photographic documentation. Central to the Exhibitions Program is the input of the Art Institute's Artists Committee. consisting of 36 professional Bay Area artists.

Events

Film

The San Francisco Cinematheque, oldest and most significant showcase for independent and experimental film on the West Coast, presents a regular schedule of film programs in the Art Institute auditorium.

Other on-campus opportunities to view the work of independent filmmakers include the annual SFAI Film Festival (administered by students in the Filmmaking Department) and frequent screenings sponsored by other departments of the College.

Performance

For more than a decade, performance works have been an important part of visual art activity in the Bay Area. The Art Institute has presented performances by many recognized artists in the past several years. In 1983, for example, the "Gold Coast" series featured works by nine

California performance artists.

Readings and Special Events

In cooperation with various Bay Area groups, the Art Institute sponsors readings and other presentations open to students and the general public. The Art Institute also collaborates with other cultural institutions to host special events ranging from panel discussions and colloquia to concerts and receptions.

Publications

In addition to College publications and the quarterly *Alumni Newsletter*, the Art Institute publishes a monthly activities calendar, as well as announcements, posters, and catalogs in conjunction with exhibitions and special events.



Emanuel Walter/Atholl McBean Galleries, installation of Wally Hedrick retrospective

Development

The San Francisco Art Institute Development Department works with the Board of Trustees, Alumni Association, and Council to ensure community support and funding for the programs and services of the Art Institute. Among the programs supported through contributions are scholarships, the Visiting Artist Program, the Anne Bremer Memorial Library, **Exhibitions and Extension** Education. Sources of funding include public and private sector agencies, as well as individual donations.

Membership

Of vital importance to the Art Institute's development effort is institutional membership. Designed to increase community participation and support, the membership program provides members of the Art Institute with a number of benefits including an all-day life drawing session once a week during the academic year; use of the

Anne Bremer Memorial Library; discount or free admission to lectures, screenings and performances; and discount on subscriptions to major art periodicals. Membership information is available from the Office of Development.

Alumni Association

The SFAI Alumni Association is a member-supported service organization for artists who are former students of the college. The Alumni Association sponsors various workshops and programs, and provides access to activities at the school. The Alumni Association also advises alumni of employment and exhibition opportunities and keeps them in touch with the SFAI community.

Since 1980, the Alumni Association has organized a number of exhibitions of alumni work in various galleries and alternative sites around the Bay Area. The Association also maintains a Slide Registry of recent alumni work in conjunction with this exhibition advocacy.

Information about current and future Alumni Association activities may be obtained by contacting the Alumni Office.

Governance

Policies of the College and Art Institute as a whole are established by the Board of Trustees, a 35-member body with representation from the professional community, Bay Area art community, and College constituencies such as the faculty, student body, and Alumni Association.



THE COLLEGE-

Diego Rivera Gallery



The College of the San Francisco Art Institute is a group of artists — younger, older, less experienced, more experienced — working together to make the art of the present and the future. We work in various media — some of us exclusively and passionately in one, others just as passionately in several — developing skills, deepening insights, expanding and transforming ideas in preparation for works yet unmade.

Because this community consists entirely of artists, art scholars, and a support staff concerned with artists, the College environment is of an aesthetic intensity considerably greater than that of a typical college or university art department. Sometimes it is overwhelming, always it is challenging and inspiring. We have designed it to be the strongest environment for those whose involvement in, and commitment to, the visual arts are a major aspect of their lives.

In an average year, you will find over five hundred undergraduate students and about one hundred thirty graduate students working with over eighty instructors and over fifty staff members. Among the students, there will be about three hundred painters, fifty sculptors/ceramic sculptors, fifty printmakers, one hundred photographers, one hundred filmmakers, and twenty performance/video artists. Among the faculty, there will be twenty or more painters, six sculptors/ceramic sculptors, seven printmakers, fifteen photographers, fourteen filmmakers, twelve performance/video artists, and sixteen or more art scholars and critics.

Thus, the College community consists of over 700 artists... Enough, you can be sure, to make something happen. And because there are enough of us to constitute the critical mass necessary for a viable and exciting artistic environment, we believe that you may also find your place here. That belief is the basis for our invitation to you. Join us.



CURRICULUM



At the College of the San Francisco Art Institute, we help you in every possible way to learn to make works of art that most exactly and clearly express your feelings within the context of the contemporary world. In order better to help you, we have organized our curriculum by major disciplines: painting, printmaking, photography, filmmaking, sculpture/ceramic sculpture, and performance/video/computer arts. We have adopted this curricular structure because we believe that breadth and depth of experience in a given area of artistic work are necessary for future achievement of breadth and depth in any other area of artistic work, "Unless you've had the feeling of doing it thoroughly once, you'll never know if you're only kidding yourself later." Because we also know that remarkably expressive work is sometimes

achieved by unusual syntheses of disparate media — painting/performance or video/ etching, for example — we have planned our curriculum so that you can build any pattern of other media around the core of your major, including a double major. And because you may find — as your work develops — that a different core of artistic experiences has become more appropriate for you and what you want to express, we make provisions for changing the undergraduate major.



The Bachelor of Fine Arts (BFA) Program

Our undergraduate degree curriculum is organized into majors and sequenced according to the concept of artistic growth that all majors share.

• First Year: You will take beginning work in the discipline — the major — of your selection. The beginning courses in each major are planned to teach the



basic techniques and methods of the major, along with an introduction to the attitudes, opinions, and expectations common in that medium today. You will also take a survey course in art history so that you will begin to have a sense of where you might be as a person at our place in time after 20,000 years of artists have gone before us; you will take an introductory humanities course, Visual Ideology, which is an intellectual and visual history of the twentieth century; and you will take a course in college level English composition. Altogether, in the first year vou will take ten different classes in order to form a foundation for the next three years of work.

• Second Year: In the second year you will begin to take what we call "Further" studio courses. The content and approach of these courses vary considerably from department to department and, within departments, varies considerably according to in-

structors. Variation among departments is due to whether the courses are "subject specific," such as Introduction to Color Materials in Photography or Soundtrack Seminar in Filmmaking, or "person specific," such as studying with a particular artist in order to learn and share his/her pattern of methods, attitudes, and goals. Because we have these two types of "Further" courses, we have two types of course descriptions in the departmental section of this bulletin. Some course descriptions list the specific technical materials to be covered; others only say "Further." Because the course content of this second type of course is so dependent on the artist who teaches it. we have included a statement/biography from each artist, along with a reproduction of recent work. There is one more thing you should know about "Further." And that is that how much further you go is in fact how much further how much broader, how

much deeper — in your art you are able, ready, and willing to go.

The second year curriculum also contains two more types of courses. These are: (1) one semester of the history of the art of your major, and (2) the studio breadth requirement courses. Art history in the major is essential. If you are going to have a sense of the present resources and want to make an important contribution to the future of your art, you need to know what has already been contributed in the past. Equally important to you, whatever your major may be, is a sense of the artistic process in areas other than your own. For that reason you will be required to take three beginning studio courses in at least two different majors outside your own. If the future holds new syntheses of the various artistic media, it is here that you may begin to have a sense of what these syntheses might be for you.





In your second year, you will also begin to do further work in the humanities. Before graduation, each student must complete at least 3 units each in the natural sciences, the social sciences, and the humanities (as well as 12 additional semester units of elective humanities courses) in order to have an intellectual base for working as an artist in the modern world.

• Third and Fourth Years: Third and fourth year study at the Art Institute consists primarily of whatever mix of "Further" courses you choose in order to continue the understanding and achievement in your work. These "Further" courses will be less and less subject-oriented because you will increasingly have command of the technical means of your work. This technical command will be at the service of your own personal inspiration and drive; and so, because your work will flow out of your own artistic resources, you will tend to want to study with faculty in a more personal, essentially tutorial way. That is why the "suggested curriculum" in each of our major departments seems unspecific in the third and fourth years. By then, "Further" is what you make of it. The departments and the people in them are a resource; what you make of them is the furthering of your art.

A detailed curriculum for each major is provided in the appropriate departmental sections of this bulletin; the general academic requirements for the BFA are given on p. 80.



The Master of Fine Arts (MFA) Program

Our MFA curriculum has a single purpose: to help you achieve a professional level of mastery in your chosen discipline of the fine arts. By a professional level of mastery we mean not only your understanding of, and ability to use, the artistic, aesthetic and intellectual disciplines of our time as they apply to your chosen discipline, but also your understanding and ability to use the art world arrangements for exhibition and jobs that are essential to your prospects of success as a mature, professional artist. Because our purpose is to help you achieve success in this two-fold way, not only in terms of the aesthetic success of your work but also in terms of professional success for yourself, our program has four important components.

• The first component is intended to help you develop your personal insight, technique and general ar-



tistic understanding to the highest professional level in the context of contemporary art as a whole, and your chosen discipline in particular. This component consists of four semesters of the criticism seminar. augmented with a faculty adviser in your chosen discipline, plus two semesters of interdepartmental classes and seminars in current theoretical and critical concerns in the visual arts.

 The second component consists of two semesters of participation in our TA/ Internship Program and the opportunity to audit, in whichever semester you choose, our course -IN-150, Professional Practices. The purpose of the TA/Internship Program is to give you direct experience and preparation for one or more of the many ways in which artists make a living in today's art world; the purpose of the Professional Practices course is to help you put together portfolios, get exhibitions and jobs. manage studio leases and taxes, write contracts, etc.

Just as we try to help you bring your work in art to the fullest expression of what you can make at the professional level, we also try to help you make a successful professional life for yourself in the art world as it is today.

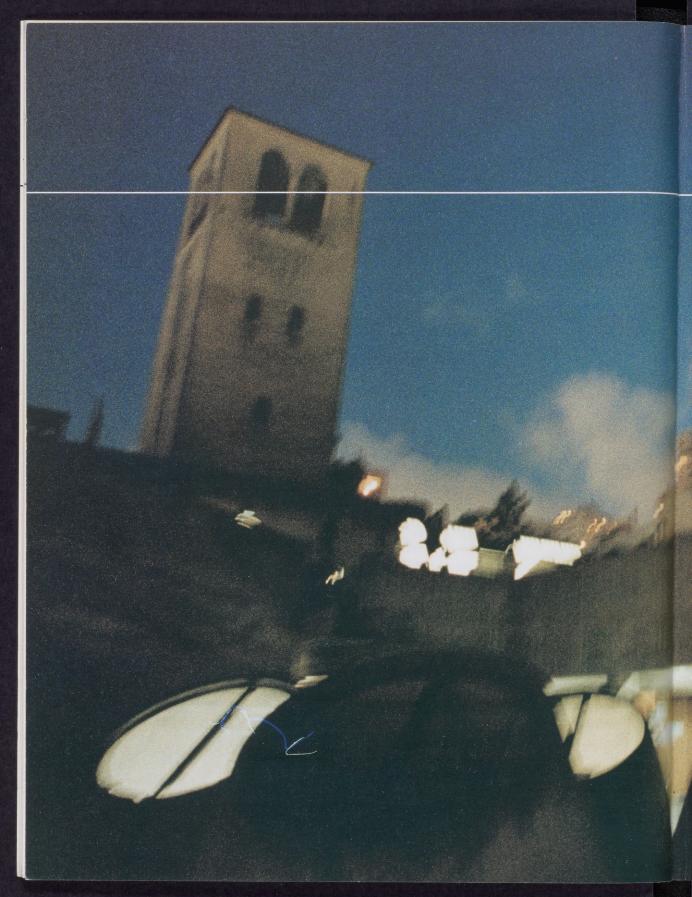
- The third component of our graduate program consists of a semester (generally, the last in the program) of *independent study*, because we know that independent work will be the quintessential nature of your work as a professional artist.
- The fourth component of our graduate program consists of your final review and exhibition. The purpose of this component is to confirm that your work is, indeed, up to the level that is expected of professional artists working in your discipline today. You prove your work by passing the final review and by presentation of a oneperson show in the context of our Annual MFA Exhibition and catalog.

Following your completion of the program, our Student Affairs Office will assist you in obtaining your first professional exhibition, commission, or job.

We believe that our MFA program is one of the most effective and demanding programs in the country. We know that artistic development takes time, and so our program of 60 semester units requires five semesters to complete (of which one or two may be in summer session, thus making the program a minimum of two calendar years in length).

A detailed description of academic procedures and regulations applicable to the MFA program is given on p. 83.







The following pages describe our major departments, course offerings in art history and interdepartmental studies, and our program in the humanities. Included for each major department are a statement of educational purpose and philosophy, summary of facilities and equipment, four-year guide to completion of undergraduate degree requirements in the given major, faculty roster, and course descriptions. Illustrating the text are photographs of faculty work and departmental facilities.

The studio is basic to the educational experience of art students. In general, our studios remain open 24 hours a day, seven days per week. It should be noted, however, that each department has its own policies and procedures for the use of facilities and equipment, as well as provision of monitors and/or technicians for appropriate assistance.





Painting

The Painting Department teaches painting and drawing, seeking to stimulate students' ability to think and to appreciate life creatively through expression in these media. We recognize and encourage individual differences by working with students on a personal basis, and by insisting that they cultivate self-evaluation as their most important critical resource.

We believe that the methods and techniques of painting and drawing originate in emotion, experience, and imagination, and we view these as continually developing sources of inspiration. We encourage students to improvise and to trust their intuitive responses in order to discover new approaches to

creativity. We strive to recognize students' personal complexities and to understand their unique concerns in order to guide them through tentative stages toward mature artistic statements. And while painting and drawing are perhaps the oldest of the visual arts, we emphasize their close relationship to both social and scientific invention in a world rich with new discoveries.

In addition to participation in the annual *Spring Show* and exhibition program of the Diego Rivera Gallery, students of the Painting Department exhibit work in the Art Institute Courtyard and Quadrangle throughout the academic year.

Facilities

Departmental facilities include four large painting studios with racks and easels, an area for spray painting, and two spacious drawing studios. The painting studios are open 24 hours per day, seven days a week. There are semiprivate studios on campus for third- and fourth-year students selected for the Honors Studio Program. A Painting/Sculpture slide room, located near the painting studios, is available for lectures and



Arngunnur Gylfadottir, Untitled, 1985, wood and paint



demonstrations. Available in the rack room are approximately 600 canvas storage spaces and 100 drawing storage shelves, as well as hand and power tools.

There is an additional 3,750 square feet of semiprivate studio space for graduate students in painting and sculpture, located at the Hunter's Point Shipyard, about 20 minutes from SFAI.

1984/85 Faculty

Sam Tchakalian, Chair Tom Akawie Robert Colescott Julius Hatofsky Robert Hudson Shari Lamanet Bruce McGaw Ivan Majdrakoff Irene Pijoan Barbara Rogers, (Chair, 1985/87) Carlos Villa Franklin Williams

Guest Faculty

Karen Breschi Pegan Brooke Michael Cook Wally Hedrick Mary Heilmann Pat Klein Richard McLean Deborah Oropallo Ursula Schneider Inez Storer

Kohei Saito, Jeremy Morgan, *Department Technicians*

Major Requirements

Within the overall requirements for the BFA degree, students who major in painting must complete a minimum of 27 semester units in painting



James Gilmore, *Untitled*, 1984, oil on wood

studio courses, 12 semester units in drawing studio courses, and 6 semester units of *Art History Survey A/B*.

The Painting faculty has developed the following pattern of courses as a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in painting.

Course Requirements	Semester	
First Year Beginning Painting Beginning Drawing Studio Breadth Requirement English Composition Humanities: Visual Ideology A/B Art History Survey A/B	3 units 3 3 - 3 15	3 units 3 - 3 3 3 15
Second Year Further Painting Further Drawing Studio Breadth Requirement Elective Art History Humanities	3 3 3 3 3 15	3 3 3 3 3 15
Third Year Further Painting Elective Studio Humanities	3 6 6 15	3 9 3 15
Fourth Year Further Painting Elective Studio Humanities	3 9 3 15	6 6 3 15
Total		120



Course Descriptions

All courses are given for 3 semester units of credit.

Drawing

PA-1 Beginning Drawing

Introduction to traditional materials, techniques, and subject matter. Striving for a balance between form and content, the course tends to synthesize studies of composition, representation, and techniques with creative thought. The pursuit and development of personal, symbolic markmaking are encouraged. Because good drawing results from serious study. constancy of effort and an open, probing attitude, the course is designed to integrate understanding of essential principles with the development of basic skills.

PA-20 Beginning Painting

Development of personal imagery with parallel development of material skills and structural knowledge. Work is aimed at fostering comprehension of basic compositional

elements and their effects on visual dynamics, the uniqueness of paint and its possible meanings, and the aspirations and actualities of painting. The course explores various attitudes toward the figure, the setup, and the imagination. Individual and group critiques are included.

PA-100 Further Drawing

(Prerequisite: 6 units in Beginning Drawing)

Guided work from the figure, still life, imagination, and abstraction, using various media, methods, and techniques. As in all further courses, major emphasis is on cultivation of individual attitudes and ideas.



PA-120 Further Painting

(Prerequisite: 6 semester units in Beginning Painting)

Further work in the relationship of form to idea in students' choice of materials, and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risktaking, critical discipline, constructive criticism, and much productive work. Students' skills improve as the intensity of their involvement increases. Heightened perception and fullest use of individual capacities and complexities are primary concerns.

PA-21/121 Spray Painting

This class is open to both beginning (PA-21) and further (PA-121) students. Background in airbrush and spray-gun techniques — flat coverage, smooth and luminescent tone, color gradations, freehand drawing methods, development of illusionistic and applied textures, transparent glazing, and naturalistic effects

of three-dimensional color, light, and space. Visits with airbrush artists, frequent and elaborate demonstrations, and presentation of color theory are included. Equipment is provided.

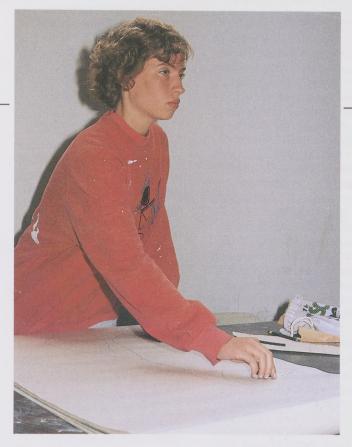
PA-150 Undergraduate Studio Seminars

(Prerequisite: Permission of Department Chair)

Weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles.

Honors Studio Program

For advanced students, independent work in semi-private studios on campus, concurrent with enrollment in an Undergraduate Studio Seminar, studio electives, and Humanities courses. Third- and fourth-year students are selected by the faculty for admission to the program and are reviewed at the end of each semester.



Art History

Each studio department of the College includes a course in art history as part of the major curriculum; however, because painting has remained at the center of fine arts activities, the necessity for a history of painting as a part of the painting student's curriculum is fulfilled in the General Art History Survey (Art History and Interdepartmental Studies, p. 69).

Graduate Courses

Each semester, the Painting

Department - in conjunction with the Sculpture / Ceramic Sculpture Department — offers one or more graduate studio critique seminars (PS-200, 6 semester units) taught by regular or visiting faculty. Teaching Assistant/Internship arrangements are coordinated for the Department by the Office of Student Affairs, with all specific assignments of students subject to confirmation by the faculty member, Department or organization involved, and by the Department Chair.

Faculty Biographies

Thomas Akawie

b. New York, NY, 1935, UC Berkeley, BA 1959, MA 1963. Solo exhibits: California Palace of the Legion of Honor, SF, 1972; Pyramid Galleries, Washington, D.C., 1973; Quay Gallery, SF, 1974; San Jose Art Museum, 1977: Gallery Paule Anglim, SF, 1977; Janet Steinberg Gallery, SF, 1985. Group: Whitney Museum of American Art, NY; Santa Barbara Museum of Art: SF Museum of Modern Art: National Collection of Fine Arts, Washington, D.C.; Los Angeles County Art Museum; Museum of Contemporary Art, Chicago; Institute of Contemporary Art, Philadelphia.

Julius Hatofsky

b. Ellenville, NY, 1922. Art Students League, NY: Academie de la Grande Chaumière, Paris, Awards: NEA grants, 1967, 1977. Solo exhibits: Charles Egan Gallery, NY, 1960, 1962; Kansas University, 1968; SFAI, 1970; Smith-Anderson Gallery, SF, 1976; Gallery Paule Anglim, SF, 1982, 1985. Group: University Art Museum, Austin, 1968; SF Museum of Modern Art, 1977; Kansas City Art Institute, 1978; Central Washington University, Ellensburg, 1979.

Robert Hudson

b. Salt Lake City, UT, 1938. SFAI, BFA 1962, MFA 1963. Awards: Sullivan Award, 1965; NEA grant, 1972; Guggenheim Fellowship, 1977. Solo exhibits: University Art Museum, Berkeley, 1972; SF Museum of Modern Art, 1973; Fuller Goldeen Gallery, SF, 1973, 1975, 1979, 1982, 1985; Portland Center for the Visual Arts, 1977; Moore College of Art, Philadelphia, 1978; Frumkin Gallery, NY, 1984. Group: SF Museum of Modern Art, 1978; First Western States Biennial (tour), 1979, 1985; Norton Gallery and School of Art, FL, 1979; SFAI, 1983; Whitney Biennial, NY, 1985.

Shari Lamanet

b. San Francisco, CA, 1949. SFAI, BFA 1972, MFA 1979. Awards: First Place, First Annual Competitive Exhibition, Triton Museum, Santa Clara, CA, 1981; First Place, Mixed Medium, Bevond Words 3, San Jose Institute of Contemporary Art, 1983. Solo exhibits: Sheppard Art Gallery, University of Nevada, Reno, 1984; Bruce Velick Gallery, SF, 1984. Group: SF Museum of Modern Art, 1981; Rutgers University, 1981; Intersection, SF. 1982: Transamerica Centers, SF, LA, 1982; Fashion Moda, NY, 1982; SFAI, 1983; Southern Exposure, SF, 1983; Alternative Museum, NY, 1984; Guggenheim Gallery, Chapman College, LA, 1985.

Bruce McGaw

"My experience with visual construction and expression exposes further depths, qualities, and wonders of the world. Of course, I expect this and the surprise of it, so I keep painting and drawing."

b. Berkeley, CA, 1935. California College of Arts and Crafts, BFA 1957. Solo exhibits:
Distel Gallery, Palo Alto; Trinity University, TX, 1967; SFAI, 1969; Charles Campbell Gallery, SF, 1984. Group:
Oakland Museum: SF Museum

of Modern Art; Palace of the Legion of Honor, SF; MH de Young Memorial Museum, SF; Alumni Exhibition, SFAI, 1981.

Ivan Majdrakoff

"In addition to ongoing work in assemblage, summer (on the spot) drawing, and notebooks, I've completed some complex 'accumulation' acrylic paintings." b. New York, NY, 1927. Cranbrook Academy of Art. Solo exhibits: California Palace of the Legion of Honor, SF, 1960; Arleigh Gallery, SF, 1967-70; Syntex Gallery, Palo Alto, 1975: Montalvo Art Center, CA, 1976, 1978, 1980. Group: Walker Art Center, MN: Denver Museum of Art; SF Museum of Modern Art; Museum of Modern Art, NY: Massachusetts Institute of

Technology, Cambridge; SF

Arts Commission Gallery.

Irene Pijoan

"In teaching, as in artmaking, I try to engage my whole person. The aim is to elicit, through dialogue, students' hard work and growth." b. Lausanne, Switzerland, 1953. UC Davis, BA 1978, MFA 1980. Awards: Ford Foundation Grant, 1980/81; Artist in Residence, The Roswell Museum and Art Center, Roswell, NM, 1981/82; NEA Grants, 1981-1982; NEA/SECCA Southeast VII Fellowship Award, 1981. Solo exhibits: Acme Gallery, Sacramento, 1978; Gallery Paule Anglim, SF, 1981; Roswell Museum and Art Center, Roswell, NM, 1982; De Saisset Museum, Santa Clara University, Santa Clara, CA, 1984; Quay Gallery, SF, 1984. Group: Oakland Museum, 1980; Allan Stone Gallery, NY, 1981; Southeastern Center for Contemporary Art, Winston Salem, NC, 1982; Wake Forest University, Winston Salem, NC, 1984; Guggenheim Museum, NY, 1985.

Barbara Rogers

b. Ohio. Ohio State University, Columbus, BS; UC Berkeley, MA. Solo exhibits: SF Museum of Modern Art, 1973: Michael Walls Gallery, NY. 1968/69, 1975; Linda Farris Gallery, Seattle, 1976; Hansen Fuller Gallery, SF, 1977; Marianne Deson Gallery. Chicago, 1980; Michael Berger Gallery, Pittsburgh, 1978. 1981; Fuller Goldeen Gallery, SF, 1985, Group: Chevron Gallery, SF, 1983; San Jose Art Center, 1982, 1983; Smith-Anderson Gallery, Palo Alto, CA, 1984; One Market Plaza, SF, 1984, 1985; Fuller Goldeen Gallery, 1984, 1985; Palo Alto Cultural Center, 1985; Ohlone College, Fremont, CA, 1985.

Sam Tchakalian

"Pushing paint."

b. Shanghai, China, 1929, San Francisco State College, BA 1952, MA 1958. Awards: NEA grants, 1975, 1981; Adaline Kent Award, 1982. Solo exhibits: Quay Gallery, NY, 1975; Susan Caldwell Gallery, NY, 1977; "Retrospective Exhibition: 1958-1978," Oakland Museum/Portland Center for the Visual Arts, 1978/79: Stephen Wirtz Gallery, SF. 1981; SFAI, 1982. Group: "World Exposition," Osaka, 1970; Whitney Museum of American Art, NY, 1971; Frederick S. Wright Gallery,

UCLA, 1975. Public collections: Albright-Knox Art Gallery, Buffalo, NY.

Carlos Villa

b. San Francisco, CA, 1936. SFAI, BFA 1961; Mills College, Oakland, MFA 1963, Awards: Adaline Kent Award, SFAI, 1973; NEA grant, 1973. Solo exhibits: Hansen Fuller Gallery, SF, 1971, 1974, 1978; Helen Euphrat Gallery, De Anza College, Cupertino, CA, 1980: Vorpal Gallery, SF, 1981; SF Museum of Modern Art, 1982: Charles Campbell Gallery, SF, 1982; Abraxas Gallery, Newport Beach, CA, 1982; Sheehan Gallery, Whitman College, Walla Walla, WA. 1982; Memorial Union Gallery and R.C. Gorman Gallery, UC Davis, 1985. Group: SF Museum of Modern Art and National Collection of Fine Arts, Washington, DC, 1976-77; Huntsville Museum of Art, Huntsville, AL, 1977; University of Texas, Austin, 1977: SF Museum of Modern Art, 1978; Laguna Beach Museum of Modern Art, CA, 1982; Galeria de la Raza, SF, 1982; Belca House, Kyoto, Japan and SF Museum of Modern Art, 1982; UC Santa Cruz, CA, 1983; University of Hawaii at Hilo, 1983.

Franklin Williams

"Painting and sculpture give me the opportunity to do exactly what I want to do. Art is one of the few areas of human activity in which it is possible to do something with your personal fantasies that you might otherwise be locked up for. I try to work with a straightforward description of my psychological state."

b. Ogden, UT, 1940. California College of Arts and Crafts. BFA 1965, MFA 1966. Awards: Spencer Macky Memorial Grant: Ford Foundation Grant; NEA grant, Solo exhibits: Gallery B. Paris. 1973; Braunstein/Quay, NY, 1976; Gallery K. Washington. D.C., 1977; San Jose Museum of Art, 1983; Utah Museum of Fine Arts, Salt Lake City, 1984; Arkansas Museum of Art, 1984; Braunstein Gallery, SF, 1985. Group: Funk Art Show, University of California, Berkeley, 1967; Painting Annual, Whitney Museum of American Art, NY, 1967; Galleria Odyssia, NY, 1968; Sculpture Annual, Whitney Museum of American Art, NY. 1968; New Zealand Museum. Auckland, 1971; National Museum, Washington, D.C., 1972; On & Off the Wall, Oakland Museum, 1983; Dilexi Years: 1958 to 1970, Oakland Museum, 1984; Jacksonville Art Museum, FL, 1984; Palm Springs Desert Museum, 1985; Laguna Beach Museum of Art, 1985.



Thomas Akawie, Messenger on the Wing, 1984, acrylic on canvas, $36^{\prime\prime}$ x $30^{\prime\prime}$



Julius Hatofsky, *Dark Columns #5*, 1984-85, oil on canvas, 77" x 114" *Courtesy of Gallery Paule Anglim*



Shari Lamanet, Shedding Light on the Subject, 1985, mixed media on paper, 5' x 10'



Bruce McGaw, Storm, 1984, oil on canvas, 5' x 7'

n g*lim*



(Above) Ivan Majdrakoff, Fall, 1982, acrylic on canvas, $5^{1\!/2}$ x 5^{\prime}

(Right) Robert Hudson, *Figure of Speech*, 1984, painted steel, 170½" x 104" x 62" *Courtesy of Fuller Goldeen Gallery*





Irene Pijoan, *Glacier Age*, 1984, plaster, wax, and pigments on wood, 56" x 108" x 3"



Barbara Rogers, Red Raft, 1985, acrylic on canvas, 40" x 40"



Sam Tchakalian, Band Saw, 1983, oil on canvas, 6' x 6'



Carlos Villa, Tricky Dick, 1985, acrylic paint and feathers mounted on paper and wood, 80'' x 84'' x $46^{\rm 1}/_2{\rm ''}$ Photo by Sam Woo



Franklin Williams, *Taboos Special Modes*, 1984, acrylic on canvas, 5' x 5'

Printmaking

Department courses are described in terms of print disciplines. The faculty is primarily concerned with artistic concepts that printmaking has been developed to express. However, exploration within each particular discipline is strongly encouraged and supported. Critiques and seminars give credence to technical proficiency to the extent that such proficiency strengthens commitment to image and idea. Teaching methods focus on the students' direct experience in each medium, rather than the mechanical or quantitative process of producing editions. Courses are structured to help students develop and refine their creative resources, methods, and attitudes. The results of a course help to develop the personal understanding, creative insight, and critical awareness that give substance to image development. Students are encouraged

to work with the faculty on an individual basis. Distinct technical goals for each course level are established and used to assess students' accumulation of knowledge and skills. Students are evaluated for both technical proficiency and artistic maturity.

Because specialized equipment and creative use of technical knowledge are essential to successful image-making, the students are supported by a full-time department manager who maintains equipment, facilities, and supplies.

Students participate in exhibitions in the department's hallway gallery as well as in the annual *Spring Show*. Each year at Commencement, the Printmaking Department presents its annual "Bronze Roller Award" with the names of that year's outstanding students engraved on a cast bronze roller.



Facilities and Equipment

The Printmaking Department occupies six studios, including two areas reserved for use by graduate students. Studios house professional equipment affording students ample opportunity to develop and practice the art of printmaking.

The Department maintains a complete darkroom



The Bronze Roller Award





system, including an $18'' \times 22''$ process camera with a $24'' \times 32''$ copy board. The eight available presses include one electric-proofing offset press with plate size, in-hand lithography ranging up to $30'' \times 48''$; in etching, $32'' \times 52''$; vacuum-frame unit for photographic work, $50'' \times 62''$; silkscreen table, up to $46'' \times 72''$.

1984/85 Faculty

Gordon Kluge, *Chair* Erin Goodwin Richard Graf Michi Itami Robert Johnson

Guest Faculty

Karen McRitchie Inez Storer Larry Thomas

Major Requirements

Within the overall requirements for the BFA degree, students who major in printmaking must complete a minimum of 39 semester units in printmaking studio classes and 3 semester units in the history of printmaking.

The printmaking faculty has developed the following pattern of courses as a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in Printmaking.

Course Requirements	Semo	ester 2nd
First Year Beginning Printmaking Studio Breadth Requirement	3 units	3 units
Humanities: Visual Ideology A/B Art History Survey A/B English Composition	3 3 3	3 3
English Composition Further Printmaking	- 15	3 - 3 15
Second Year Further Printmaking Studio Breadth Requirement History of Printmaking Elective Studio Humanities	3 3 - 3 6 15	3 - 3 6 3 15
Third Year Further Printmaking Elective Studio Humanities Elective Art History	6 3 3 3 15	6 6 3 — 15
Fourth Year Further Printmaking Elective Studio Humanities	6 6 3 15	6 6 3 15
Total		120

Course Descriptions

All courses are given for 3 semester units of credit.

Beginning Printmaking

(Note: All beginning courses are designed to accommodate advanced students who wish to "brush up" their skills, as well as beginning students with little or no experience in the particular medium.)

PR-1 Beginning Silkscreen

The basic techniques of screen printing: monoprints, hand-cut paper and lacquer stencils, wax and glue resists, and photostencils. Building and stretching screens, as well as darkroom work with the copy camera, enlarger, and Kodalith film, are demonstrated. Instruction includes registration for multi-color printing and approaches to the printing, handling, and signing of editions. The basic emphasis is placed on students' individual direction and commitment.

PR-2 Beginning Etching Introduction to the medium of intaglio. Through



Printmaking Instructor Richard Graf (left) and student

demonstration and class participation, students are encouraged to obtain a sound physical and intellectual understanding of the process in order to concentrate later on a fuller realization of their concepts through printmaking. Various methods of making plates — hard and soft ground, drypoint, mezzotint, sugar lift, aquatint and embossment - are explained and demonstrated. Demonstrations also illustrate various ways to print intaglio plates (such as relief, roll-up, rainbow roll, and multiple-plate color), preparation of photographic images for intaglio, and monoprint. Students are encouraged to experiment with varied imagery and techniques, and to contribute work in other media. Individual and group critiques are included.

PR-3 Beginning Photo-Printmaking

Foundation in the theory and practice of photoprintmaking — including lectures, demonstrations,

practical darkroom and studio work, as well as individual and group discussion. Darkroom instruction covers use of the process camera and enlarger for production of line and halftone exposures, as well as techniques for construction and manipulation of images. Print studio instruction emphasizes the practical concerns of lithography, etching, silkscreen, and relief printing.

PR-4 Beginning Lithography

A course intended for students with no knowledge of lithographic image-making. Exploration of the image using stone or metal plates forms the essential basis of this course. Principles of "ideas" and how best to develop them through the use of lithographic tools, materials, chemistry, and processes are covered. Emphasis is placed on students' individual point of view and its visual realizations. Techniques of photolithography and

multicolor printing, as well as use of materials and how they affect the image are demonstrated. Information on general shop procedures and special techniques encourages students to expand their imagery. Critiques and general discussion are scheduled as appropriate. Students are expected to work outside class time.



Tava Cafiero, *Thirds*, 1985, screen print with applied color



Printmaking Instructor Michi Itami (left) with students

PR-40 History of Printmaking

Presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts, from 15thcentury prints through contemporary examples of experimental printmaking. Works of such major figures as Durer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec, and Picasso are studied in depth. The course stresses both technique and creativity. (Required of all majors.)

Further Printmaking

(Prerequisites: Successful completion of beginning courses in at least two different printmaking media. Students may, however, enroll in a second beginning class concurrently with enrollment in a further class if the analogous beginning class has already been completed.)

PR-101 Further Silkscreen
More extensive work in

screen printing, with review of basic techniques and an overall emphasis on personal growth through individual image-making and group interaction.

Primary concern is

evidence of a maturing statement on the part of each student. Critiques and portfolio preparation are included.

PR-102 Further Etching Additional growth and development of work in intaglio, with emphasis on ideas, attitudes, and images. Included are a review of basic techniques and workshops on multipleplate color printing, relief printing, chine collé, mezzotint, monotype, and engraving. Various kinds of imagery are discussed; quality and communicative clarity of the image are emphasized. To encourage correlation between ideas in etching and those in other disciplines, students are encouraged to contribute work in painting, sculpture, photography, and other media.

PR-103 Further Photo-Printmaking

Technical extension of the beginning course, although the goal of the course is to go beyond technique. The primary focus is on the other important dimensions

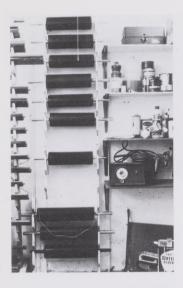
of students' art: idea and meaning. Emphasis is also placed on correlation of three essential aspects of fine arts education: what, how, and why.

PR-104 Further Lithography More extensive exploration of lithography as a process for creative image-making. It is expected that students' ideas are sufficiently developed for the presentation of both a clear point of view and solid examples of work during individual critiques and group discussions. Use of presses, tools, and materials is refined. Preparation of portfolios and writing of the artist's statement are included.

PR-150 Undergraduate Print Seminar

(Prerequisite: Permission of Department Chair)

This course is open to printmaking majors, and as an elective for students majoring in other departments. Presentation and discussion of current work — both finished and work-in-progress — is the core of this course.



Development of a dialogue about one's work and the presentation of ideas expressing curiosity about others' work is expected from each student.

Students are expected to present a body of work for class criticism and discussion at least twice during the semester.

Graduate Courses

Each semester, the Print-making Department offers one or more graduate studio critique seminars (course *PR-200*, 6 semester units) taught by regular or visiting faculty.

Teaching Assistant/Internship arrangements are coordinated for the Department by the Office of Student Affairs, with all specific assignments of students subject to confirmation by the faculty member, Department or organization involved, and by the Department Chair.

Faculty Biographies

Erin Goodwin

"Education is like a soccer ball: highly inflated. But art is like the game of soccer: full of subtleties."

b. Seattle, WA, 1941, San Jose State College, BA 1966; San Jose State University, MA 1972. Solo exhibits: Museum Services Gallery, CA, 1980; Jehu Gallery, SF, 1980; Harrison Paul Gallery, San Jose, 1981; San Jose Museum of Art. 1983: Soker-Kaseman Gallery, SF, 1983. Group: Gallery One, San Jose State University, 1981; Tennessee State Museum, Nashville, 1981; A.I.R. Gallery, NY, 1982; Triton Museum of Art, Santa Clara, CA, 1982, 1983; Palace of Fine Arts, SF, 1982; Okayama Cultural Exchange Exhibition, Okayama, Japan, 1982; Visual Arts Center of Alaska, Anchorage, 1983; Soker-Kaseman Gallery, SF, 1983; Bluxome Gallery, SF, 1983; San Jose Art Center, 1983; New College Gallery, SF, 1984; Mary Porter Sesnon Gallery, UC Santa Cruz, CA, 1984.

Richard Graf

"Teaching art has certain parallels to making art; both seem to be a process of search and discovery. The goal is to continue to grow, to learn, to expand our awareness of ourselves and the universe."

b. Milwaukee, WI, 1929. California College of Arts and Crafts, BFA 1957, MFA 1958. Solo exhibits: SF Museum of Modern Art, 1959, 1962, 1964; California Palace of the Legion of Honor, SF, 1965; Richmond Art Center, CA, 1967, 1980. Group: UC Riverside, CA, 1974; Palaspina Printmaker's Council Gallery, London and Glasgow, 1975; World Print Gallery, SF, 1982; Belca House, Kyoto, 1982; SF Museum of Modern Art, 1983.

Michi Itami

"My work strives to elucidate 'moments in time' when one grasps intuitively the complexity and paradox of existence and nature."

b. Los Angeles, CA, 1938. UCLA, BA 1959; UC Berkeley, MA 1971. Awards: NEA grant, 1981: Asilah Festival of the Arts, Printmaking Fellowship, Asilah, Morroco, 1984. Solo exhibits: Soker-Kaseman Gallery, SF, 1978, 1980, 1983, 1984: Reese Bullen Gallery. CA. 1981: Beni Gallery, Kyoto, 1979, 1980, 1982; Miyazaki Gallery, Osaka, 1980, 1982; Richard Kauffman Gallery, Houston, 1985. Group: Impressions Workshop Gallery, Boston, 1977; Stephen Wirtz Gallery, SF, 1978; SF Museum of Modern Art, 1978, 1983; Oakland Museum, 1981; Bluxome Gallery, SF, 1983; Soker-Kaseman Gallery, SF, 1983; Jamie Szoke Gallery, NY, 1985.

Robert Johnson

"Seeing and learning about great prints is meant not to intimidate, but to give students a sense of the flow of history, so that their own creativity may be inspired by what came before."

b. Jersey City, NJ, 1948. McGill University, BA 1972; Institute of Fine Arts, NY, 1972/73. Awards: NEA Museum Professional Fellowship, 1975. Curator, Achenbach Foundation for the Graphic Arts, SF, 1975 to present; NEA panelist, 1975, 1976; Trustee Member, Print Council of America, 1975-83. Author: "American Prints 1879-1950," University of Chicago Press, 1976.

Gordon Grant Kluge

"To be curious and to strive for the mark of a pro—to do one thing well. This is my personal goal and, hopefully, the goal of my students."

b. San Francisco, 1932. SFAI, MFA 1970. Solo exhibits: *Project Coal,* (performance), University of Northern Iowa, 1972; Shirley Cerf Gallery, SF, 1980. Group: Whitney Museum of American Art, NY; MH de Young Memorial Museum, SF; Butler Museum of American Art; Brooklyn Museum, NY; SF Museum of Modern Art.

Larry Thomas

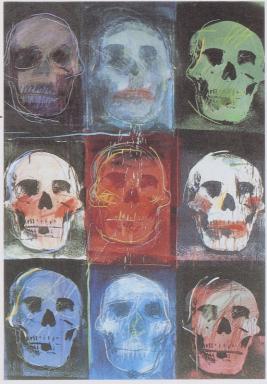
"To push beyond the obvious, to investigate and attempt to understand that realm beyond the apparent is an adventure I find exciting and rewarding." b. Memphis, TN, 1943. Memphis Academy of Arts, BFA 1966; SFAI, MFA 1979. Awards: NEA grant, 1980: S.E.C.A. Art Award, SF Museum of Modern Art, 1984: Fellow, Djerassi Foundation, Woodside, CA, summer 1986. Solo exhibits: Jehu-Wong, SF, 1980, 1982; Bluxome Gallery, SF, 1984; SF Museum of

Modern Art, 1984, Group: SFAI, 1979, 1983; Jehu-Wong Gallery, SF, 1981; UC Davis. 1981; Sonoma State University, Rohnert Park, CA, 1982: Recent Acquisitions, Achenbach Foundation for the Graphic Arts, California Palace of the Legion of Honor, SF, 1983; The Alternative Museum, NY, 1984; Bluxome Gallery, SF, 1984; The Morris Museum, Morristown, NJ, 1984: San Jose Institute of Contemporary Art/Galleria Metropolitana de la Universidad Autonima Metropolitana. Mexico City, 1985; College of Notre Dame, Belmont, CA, 1985.



Richard Graf, Still Life, 1984, lithograph, 18" x 24"





(Both above) Erin Goodwin, <code>Calaveras</code>, 1984, mixed oil-based paint and drawing media and silk screen ink, 41% x 29%



Michi Itami, Asilah, 1984, monotype, 18" x 24"



Gordon Kluge, *Baron von Richthofen No. 389,* (From the Grail Series), 1985 lithograph on Rives BFK, silk/lead/jute/acrylic, 91/4" x 41/4" diameter



Larry Thomas, Chucalissa Construction, 1985, monotype, 36" x 60"

Photography

Our four year undergraduate program is directed toward developing the skills and critical insights necessary for students to communicate their feelings, visions, and values through the medium of photography. We believe that the art of photography is based on a harmony between the knowledge of craft and a philosophy of vision. We have therefore designed a rigorous, yet supple, curriculum that is coordinated to ensure technical proficiency within the context of each student's concerns and sensibilities.

We feel that the history of photography is tied intimately to the history of art and to the history of culture. This connection is examined early in the program to give the student a solid footing in understanding and using the basic vocabulary of the medium. From that point, students are encouraged to explore the rich new territory of political, literal and symbolic expression.

As active artists our faculty represents a diverse range of experience and information in traditional and contemporary approaches

to the medium. Course content reflects the faculty's major concerns and orientation so that ideas and information are conveyed with experience and conviction.

Through continuous and honest dialogue among faculty and students we strive to foster the evolution of the student's vision and work. We recognize that the creative process must take into account individual needs and dreams and we attempt to create an environment in which students develop the confidence and passion to pursue this task.

To complement the classroom-oriented aspect of the photography program, the department administers the *Stillights Gallery*, which exhibits (on a rotating basis) the work of students, faculty and visiting artists. Exhibitions are juried and curated by students and funded by the SFAI student senate.

The Department regularly hosts visiting photographers of regional and national reputation, and offers symposia on subjects of current importance.



Facilities

The Photography Department provides individual and group darkroom facilities for developing, enlarging, and printing black-and-white and color photography, ranging from 35mm to 8 × 10. Facilities are accessible to students

seven days a week and after hours by special arrangement. With the exception of film developer, chemistry for black-and-white photography is provided by the Department. Also provided is a limited selection of chemistry for color photography.



1984/85 Faculty

Jack Fulton, Chair
Jerry Burchard (on leave,
1984/85)
John Collier
Linda Connor
Pirkle Jones
Reagan Louie
Larry Sultan, (Chair,
1985/87)
Henry Wessel, Jr.

Guest Faculty

Susan Ciriclio Judy Dater Chris Enos Susan Felter Jeanne Finley Connie Hatch Abigail Soloman-Godeau

Marty Stupich, Department Manager

Major Requirements

Within the overall requirements for the BFA degree, students who major in photography must complete a minimum of 39 semester units of photography studio courses and 3 units in *History of Photography*. The Photography faculty has developed the follow-

ing pattern of courses as a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in photography.

Course Requirements	Semester	
	1st	2nd
First Year Beginning Photography 1A	3 units	
Beginning Photography 1B	- units	3
Studio Breadth Requirement	3	3
English Composition Humanities: Visual Ideology	3	-
A/B	3	3
Art History Survey A/B Core, Understanding	3	
Photographs	-	3
	15	15
Second Year		
Core, Large Format	3	-
Core, Photo History	_	3 3 3
Core, Visual Communication Core, Color	-	3
Elective Art History	3	3
Studio Breadth Requirement	3 3 3	_
Studio Electives	3	3
Humanities	3	3
	15	15
Third Year		
Core, Professional Practices	3	-
Further Photography Studio Electives	6	6
Humanities	6	3
Tramanitios	15	
	15	15
Fourth Year	C	•
Further Photography Studio Electives	6	6
Humanities	3	3
	15	15
	10	10
Total		120

Note: Photography students are permitted no more than two photo courses (except History of Photography) in photography per semester.

Course Descriptions

Required Program The required program in photography consists of the following classes, which students should plan to complete by the end of the fifth semester. All courses are given for 3 semester units of credit. except where specified otherwise. First year classes consist of Beginning Photography 1A and 1B and — in the second semester - one of the intermediate classes listed below.

PH-1A/1B Beginning
Photography: Introduction
to Black-and-White
Technique and Aesthetics
PH-1A First semester.
Basic technical aspects of
photography in relation to
its aesthetic development.
The course covers selected
photographic formats,
types of film, developers,
papers, and toners. Some
materials are provided.

Note: Students who believe they are sufficiently qualified by experience to request a waiver of the PH-1A, Beginning Photography requirement may do so by requesting a written test of the course content and by



presenting a portfolio of five prints of their own work that demonstrate their competence in the craft. In addition, they may be required to make a print from a master negative provided by the Department. An interview with the faculty is then arranged to determine whether the PH-1A, Beginning Photography course can be waived.

PH-1B

(Prerequisite: PH-1A, or waiver.)
A continuation of PH-1A
with the emphasis on
visual thinking/photographic seeing. A variety of photographic approaches will
be critically examined
through the students' own
work and slide lectures.
Special attention will be

placed on exploring the traditions of documentary photography, formalism, and the staged or directorial image. Assignments and weekly critiques will assist the students in developing their own approaches to the medium and a capacity to solve technical and formal problems. Better control of the photographic zone system and various photographic chemistries will be developed.

Core Photography
Though the syllabus re-

mains constant, the faculty rotates. This variety of opinion infuses the program with a vitality and diversity that combine to enliven and challenge both faculty and students. This core curriculum is the foundation to the rest of the program and must be completed by the end of the student's fifth semester. Under most circumstances, transfer students should check with the Department Chair for class programming. (Core courses are required of all majors.)

PH-40 History of Photography

The history of photography is a brief, but rich one. The course offers a survey of the technological evolution of the medium, and places special emphasis on the social impact of photography over one-and-a-half centuries.

This course draws on a resident faculty member and guest lecturers chosen for their eminence as historians, scholars, curators and valuable working artists.



Larry Sultan, Photography Department Chair, examining finished print from the department's color processor



PH-50 Understanding Photographs

An intensive investigation of specific characteristics and problems of both the single image and a body of photographs. This is a broad inquiry to find out what truth pictures hold, what these truths are in relation to reality, and whose realities they are. Is it good? Is it art? What are the determining factors? Many types of photographic uses, attitudes, and expressions are covered by examples of both prints and slides.

PH-51 Visual Communication

Exploration of the significance of individual experiences and their photographic expression. The class is taught directly from students' work; assignments, presentations, and discussions are designed to assist each student in discovering what he or she has to communicate with regard to value, beliefs, and feelings. As part of this experience, students produce projects

relating still photography to the sequential images of narrative, carried through in book layout and design.

(Note: This course may be repeated for credit.)

PH-52 Professional Practices

Relationship of the professional artist to the business of the art world and tactics of contemporary art photography. The nude, the environmental set-up vs. the studio still life, and portraiture are emphasized. Visits to working studios and galleries, as well as interviews with teachers, curators, and critics are included. Administration and curatorial responsibility for the Stillights Gallery is also part of the class.

PH-53 Large Format and Fine Print

A two-part course. The first half of the semester is devoted to the study and use of the view camera in order to learn and understand the mechanics of its operation. (Cameras are available for students enrolled in the class.)

Specific subject

assignments are given so that students produce a required portfolio of approximately 18 images. The second half of the course concerns the fine blackand-white print; students continue to work with the large format. An additional portfolio of 18 prints from the area of students' personal interests is required. (Note: This course may be repeated for

(Note: This course may be repeated for credit.)

PH-54 Color

Introduction to basic color theory and materials for printing the negative and positive transparency. Emphasis and practice is on negative printing, with demonstrations given of the two types of prints from positives: Cibachrome and Kodak Type R. Assignments and the history of color photography serve to develop vocabulary used in critiquing student progress and ideas in color photography. Lab work and attendance at demonstrations are crucial to progress in this class.



Advanced Photography

Advanced courses are normally taken during the last three semesters of the undergraduate program. Different courses in this group are offered every year. Students may choose any combination they wish. Courses included in this group during 1984/85 included the following:

PH-101 The Landscape
Exploration of the environment and artistic and philosophical ideas (historical and contemporary) that have shaped our social relationship to the earth we live on. The course treats many types of photographs concerned with the land—traditional, social landscapes, nature, personal territories, and manipulated images. Several weekend field trips are included.

PH-102 Advanced Portfolio/Projects

(Prerequisite: Admission by proposal and portfolio only)

Designed for advanced
students to facilitate production of an in-depth body
of work and its final form
— exhibition/installation, handmade book, etc. Working methods, sequence, and editing possibilities, as well as presentation, are discussed. Students are expected to work on, and commit themselves to, a project of their choosing to be developed throughout the semester.

PH-103 Nature with the Large Format

Everyone in the class will work with the large camera and produce work. Students may make a final presentation using large negatives.

It is essential for a professional photographer to have knowledge and full command of the view camera. Throughout the history of photography the camera has been used to view aspects of both natural and human nature. This "true camera's" ability to render detail not necessarily seen by the human eye enhances the relationships created by the photographer.

The goal of the photographic print is to make

these relationships strong and expressive statements of the individual photographer's feelings. understanding, and concerns. Therefore, much emphasis and instruction will be given to produce an eloquent print, rich with tonal variation and consistency. Even though technique is certainly discussed, a photographer's final work is a combination of knowledge and interest in technique and creative spirit.

PH-120 Tutorial

(Prerequisite: Advanced standing and permission of instructor.)

A one-to-one relationship with a faculty member about advanced student's work and methodology.

Graduate Courses

Each semester, the Photography Department offers one or more graduate studio critique seminars (*PH-200*, 6 semester units) taught by regular or visiting faculty.

Teaching Assistant/Internship arrangements are coordinated for the Department by the Office of Stu-



dent Affairs, with all specific assignments of students subject to confirmation by the faculty member, Department or organization involved, and by the Department Chair.



Faculty Biographies

Jerry Burchard

"It's really hard to look at the temples in the daylight. The sun bleaches everything out and swirls of heat distort any inner reflections or contemplations. Wedges of little boys running through the courtvards playing Kung Fu with sticks and shouts and busloads of locals waving about their instamatics with abandon all impede any serious pondering. It is later, in the country night, when only the drone of mosquitoes and the occasional song from a far off radio intercede, that the moonlight talks to you, and the centuries come tumbling down, and finally you are there, feeling right at home. These walls are your walls. Lean on them, stroke them and talk to them. They will answer. They've been waiting for vou.

Of course, it's easy living in the fourteenth century. And if there are any hesitations you can always take a bus to someplace close by where there are discos, electricity, first-run Elvis Presley movies, and lots of corrugated metal. These odd transitions seem to make sense at the time, and thoughts of California and other illusions of the twentieth century are much more like the real fantasies. Time, in these circumstances, is more fittingly devoted to falling in love. Ask Gauguin."

b. Rochester, NY, 1931. California School of Fine Arts (SFAI), BFA 1960. Awards: NEA Fellowship, 1976, 1978; NEA Survey Grant, 1979. Selected solo exhibits: Corcoran Gallery, Washington, D.C., 1978: Addison Gallery, Andover, MA, 1978; Jehu Gallery, SF, 1979; Rocklands Gallery, Monterey, CA, 1983; Perimeter Gallery, Chicago, 1983: Bruce Velick Gallery, SF. 1984. Selected Group: SF Museum of Modern Art, 1961, 1979, 1981, 1982, 1983, 1984; Focus Gallery, SF, 1972, 1975, 1984; Houston Museum of Fine Arts, 1977; Museum of Photographic Arts, San Diego, 1983; National Museum of American Art, 1984. Selected publications: "Contemporary Photographers," 1982; "The Nude in Modern Photography," 1984; "Photography in California," SF Museum of Modern Art. 1984.

John Collier

"My purpose is communication through photography. Photography is the fluent communication art with visually literate content that not only reveals the nature of the imagemaker, but equally the aesthetic humanistic life view of the photographer. Learning to read photographic imagery is finding and following a graphic trail that can lead forward into the creative future and function of each artist-cameraperson."

b. 1913. Studied: California School of Fine Arts (SFAI), 1930s; honorary Doctorate of Fine Arts, SFAI. Awards: Andean Institute; Guggenheim Fellowship; Werner Gren Foundation; Carnegie Corporation/Spencer Foundation. Selected exhibits: Focus Gallery, SF; "Exploring Society Photographically," Northwestern University, 1981, and SFAI, 1982. Publications: "The Awakening Valley," 1949; "Visual Anthropology: Photography as a Research Method," 1967. Film: "Eskimo Education." Currently Professor of Anthropology, San Francisco State University.

Linda Connor

"For me photography is a process that investigates and informs the internal as well as the external worlds."

b. New York, NY, 1944. Rhode Island School of Design, BFA 1976; Institute of Design, Chicago, MS 1969. Awards: NEA grant, 1976; Guggenheim Fellowship, 1979/80. Solo exhibits: MH de Young Memorial Museum, SF, 1977; LAICA, 1979: Light Gallery, 1973. 1978, 1981; Center for Creative Photography, University of Arizona; Corcoran Gallery, Washington, D.C., 1982; Utah Museum of Fine Arts, 1985. Group: MIT, Cambridge, 1977; Museum of Modern Art, NY, 1978; "Photography in California, 1945-80," SF Museum of Modern Art; American Photographers and the National Parks, 1981; Houston Center for Photography, 1985. Publications: "Solos," monograph, 1979; "American Images," McGraw Hill, 1979.

Jack Fulton

"To make expressive statements using photography, artists must first have respect for what they attempt to show, yet be eclectic with their curiosity, and be both pragmatic and somewhat iconoclastic in their approach to material."

b. San Francisco, CA, 1939. Self-taught. Awards: NEA Book Publishing Grant, 1980; NEA Fellowship, 1980/81;

Eugene Atget, Paris, 1984; Marin Arts Council, 1985. Solo exhibits: Sacramento State College, 1967; MH de Young Memorial Museum, SF, 1968; Floating Foundation, NY, 1973; E.B. Crocker Art Gallery, Sacramento, 1975; "Jack Fulton: Puns and Anagrammatic Photography," SF Museum of Modern Art. 1979. Group: Santa Barbara Museum of Art, 1979; ECA Gallery, London, 1981; Northlight Gallery, Tempe, 1981; Andover Gallery, MA, 1984; Musée de l'Art Moderne, Paris, 1985.

Pirkle Jones

"Photography, a multifaceted medium, is the most potent, direct, stimulating expression of our time."

b. Shreveport, LA, 1914. California School of Fine Arts (SFAI), BFA 1949. Awards: National Urban League, 1961; NEA grant, 1979; Award of Honor in photography for distinguished artistic contribution, SF Arts Commission, 1983. Selected exhibitions: SF Museum of Modern Art, 1954, 1960, 1962, 1964 1971, 1978, 1979, 1980, 1982, 1983, 1984; Victoria & Albert Museum, London, 1975; Photo Gallery International, Tokyo, 1975; Bank of America World Headquarters, SF, 1983; Art Institute of Chicago, 1970, 1982; Museum of Modern Art. NY, 1977; Friends of Photography, Carmel, CA, 1967, 1980, 1984; Focus Gallery, SF, 1967, 1970, 1980, 1981, 1984. Photographic essays: "Death of a Valley" (with Dorothea Lange), 1960; "The Story of a Winery" (with Ansel Adams), 1963; "Walnut Grove: Portrait of a Town"

(with Ruth-Marion Baruch), 1964; "A Photographic Essay on the Black Panthers" (with Ruth-Marion Baruch), 1968.

Reagan Louie

"The teaching of art has to be, above all, an activity that validates, beyond art myths, a person's need to be an artist: in essence, to be free and autonomous. I do this by teaching photographic techniques and by generating validation for students to do their own authentic work." b. San Francisco, CA, 1951. UCLA, BA 1973; Yale University, MFA 1975. Awards: California Arts Council Special Projects Grant, 1976; NEA Photographer's Fellowship, 1978; NEA Photo-Survey Grant, 1979.

"I embrace photography as a

Larry Sultan

broad system of communication. Consequently, my use of photographic tools, strategies, and roles seems continually to change. I make non-commercial billboards for non-existent products; other times I am a family chronicler, newsbehind-the-news editor, navigator, and diver." b. New York, NY, 1946. UCLA, BA 1968; SFAI, MFA 1978. Awards: NEA grants, 1976, 1977, 1980; California Arts Council, 1978; Polaroid Foundation, 1982; Guggenheim Fellowship, 1983. Solo exhibits: Fogg Museum, MA, 1978; Chicago Museum of Contemporary Art, 1979; SF Museum of Modern Art, 1982; University of Colorado Art Gallery, 1982; University Art Museum, Berkeley, 1983; Film in the Cities, St. Paul, 1983. Group: Santa Barbara Museum of Art, 1980; SF Museum of Modern Art, 1980; George Eastman House, NY, 1980; Corcoran Gallery, Washington, D.C., 1982; Seibu Museum of Art, Tokyo, 1982; Paris Biennale, 1983; Pace/McGill Gallery, NY, 1985; "Family as Subject Matter in Contemporary Art," Washington Project for the Arts, Washington, D.C., 1985.

Henry Wessel, Jr.

"My primary function as a teacher is to encourage a disciplined, energetic working attitude that openly embraces students' instinctual and intellectual potentials. Concurrent with this approach is a basic heuristic attitude, encouraging students to investigate and discover." b. Teaneck, NJ, 1942. Pennsylvania State University, BA 1966: SUNY, Buffalo, MFA 1972. Awards: Guggenheim Fellowships, 1971, 1979; NEA grants, 1975, 1977, 1979. Solo exhibits: Museum of Modern Art, NY, 1973: Fraenkel Gallery, SF, 1981; Charles Cowles Gallery, NY, 1981. Group: Museum of Modern Art, NY; SF Museum of Modern Art; National Gallery of Canada; George Eastman House, Rochester, NY: Pasadena Art Museum: Phoenix Art Museum, Publications: "Vision and Expression," Horizon, 1968; "Landscape," MOMA Calendar, 1972; "Looking at Photographs," MOMA, 1973; "Snapshot," Aperture, 1974; "On Time," MOMA Calendar, 1975; "Mirrors and Windows," MOMA, 1978; "American Landscape," MOMA, 1982.



Jerry Burchard, Threading the Palms at Kosamed, 1985, color print



Linda Conner, Machu Picchu, Peru, 1984, photograph, 8" x 10"



John Collier, Death in the Andes, 1958, black and white, 35mm



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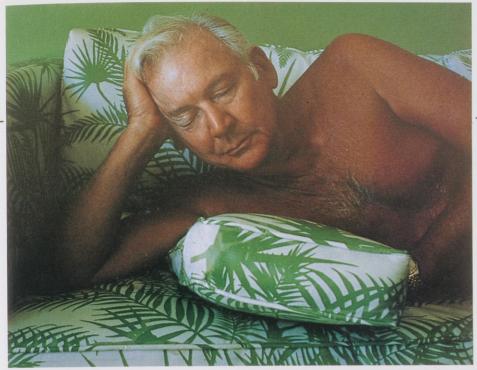
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Jack Fulton, *Peers Admist*, 1978, chromogenic, 8" x 10" from the book, *Two Saunters: Summer and Winter*, 1985



Pirkle Jones, *Mother and Child*, 1970, color print, 8" x 10" from the photographic essay, *Gate Five*



Larry Sultan, My Father in Palm Springs, 1984, c-print, 20" x 24"

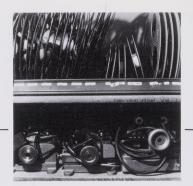


Reagan Louie, San Francisco Chinatown, 1982, 35mm slide

(Right) Henry Wessel, Waikiki, gelatin-silver print, 10" x 15"



SFAI COLLEGE BULLETIN-43



Filmmaking

We feel the following statement by Maya Deren summarizes the philosophy of the Filmmaking Department.

"Cameras do not make films; filmmakers make films. Improve your films not by adding more equipment and personnel but by using what you have to the fullest capacity. The most important part of your equipment is yourself; your mobile body, your imaginative mind, and your freedom to use both."

The Filmmaking Department of the San Francisco Art Institute is devoted to preparing students to become fine artists in the medium of film and/or extended forms. By film as fine art, we mean film where the ex-

pressive intent of the maker is primary — film for which the artist takes full responsibility for its purpose, aesthetics and realization. Our faculty members are chosen for their significance and achievement as artist-teachers. We provide and maintain our facilities as a resource for artists in the struggle to put their ideas on film.

In this regard, one of our faculty has said, "I function as an artist who happens to use film instead of paint and canvas...and because I function as an artist, I know that technique is at the service of vision. I tell my students, when you show us your vision, we'll help you with the technique to realize it."

Facilities and Equipment

The Department has extensive facilities for shooting and editing in 8mm and 16mm. Each student is required to have an 8mm or 16mm camera, However, additional cameras and tape recorders with accessory equipment are available for check-out. Filmmaking facilities include two shooting studios. two animation stands, two JK optical printers, two studios for mixing and recording sound, wellequipped editing rooms and several flatbed editing tables. All studios are available on a 24-hour basis. Each student receives individual instruction on the use of equipment as needed. Our technical staff also offers regular workshops to demonstrate our technical resources as our students' interests and needs require.



Ivar Smedsted, film performance, 1985



Jan Novello (graduate student), Cinema of the Inner Eye, 1984

1984/85 Faculty

Phil Greene, Chair Larry Jordan George Kuchar Janis Crystal Lipzin, (Co-chair, 1985/87) Gunvor Nelson, (Co-chair, 1985/87) Roy Ramsing Al Wong

Guest Faculty

Stephen Anker Patrick Clancy Nan Hoover Mark LaPore Willie Varela Joyce Wieland Ellen Zweig

Guest Artists

Daniel Barnett
Nathaniel Dorsky
Ellen Gaine
Larry Gottheim
Jim Hubbard
Roger Jacoby
Paul Kos
Malcolm LeGrice
Saul Levine
Scott McDonald

Major Requirements

Within the overall requirements for the BFA degree, students who ma-

jor in Filmmaking must complete a minimum of 39 semester units of filmmaking studio classes including at least 3 semester units of the *Undergraduate Film Seminar*, and 3 semester units of the *Further Film History/Theory Seminar*, and 3 semester units of *FI-190 Final Review*.

The Filmmaking faculty has developed the following pattern of courses as a suggested guide for completion, in four years, of the 120 units required for the BFA degree in Filmmaking.

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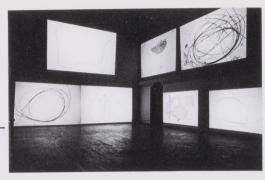
Course Requirements	Seme	ester 2nd
First Year First Year Filmmaking Studio Breadth Requirement English Composition Humanities: Visual Ideology A/B	3 units 3	3 units
Art History Survey A/B	3 3 15	3 3 15
Second Year Further Filmmaking Elective Studio Elective Art History Humanities	6 3 3 3 15	6 3 3 3 15
Third Year Undergraduate Film Seminar Further Film History/	3	-
Theory Seminar Further Filmmaking Studio Electives Humanities	3 6 3 15	3 6 3 15
Fourth Year Further Filmmaking Studio Electives Final Review Humanities	3 6 - 6 15	3 6 3 3 15
Total		120

Course Descriptions

All courses are given for 3 semester units of credit.

FI-1 A/B First Year Filmmaking

It is our goal in this twosemester course to introduce the student to the attitudes, the aesthetic background, and the essential skills of the artist/filmmaker today. First Year Filmmaking is designed to Su-Chen Hung (graduate student), 0-00-0, 1985, nine projections of handmade slides



begin that introduction by immersing you in several necessary activities: the act of making films, and of gaining the understanding of the aesthetic of film, and building a knowledge of the historical background of film as art. The class meets twice a week with a film artist/teacher to work on, and critique, your film proiects as well as to view and discuss major works in the history of film. This one vear course is planned as a complete foundation experience in the art of the creation of fine art film. Graduate teaching assistants will provide individual instruction on the use of pertinent equipment for first year students.

(The remainder of the first year student's curriculum consists of the studio breadth requirement, the Humanities foundation course [Visual Ideology], English Composition, and the Art History Survey. Thus, the first-year student is both heavily and immediately immersed in creating fine art film and learning its historical background, as well as sharing the basic courses in the visual arts, humanities and art history that provide the studio art base and the intellectual foundation in art and culture common to all students at the Art Institute.)

FI-40 History of Film for All Majors

We know that the world of fine art film is an integral part of the world of the fine arts in the late 20th century, and we believe that a working knowledge of the major films, artists, and traditions of fine art film is of essential value to artists working in any of the visual media today. Although this class is planned for nonmajors, it is open to film majors who may take it for elective art history credit.

FI-100 Further Courses in Filmmaking

(Minimum prerequisite to all Further Filmmaking courses are two semesters (6 units) of First Year Filmmaking or presenting a written argument during an interview with the Department Chair.)

Our artists/teachers represent most of the major currents in fine art film as practiced today, and we encourage our students to enroll in Further Filmmaking courses with those artists/teachers according to the student's own interests. Because each artist/teacher teaches out of the wealth and individuality

of his/her own experience, each will structure the course and select content differently with the goal of conveying to the student those ideas that the artist/teacher considers to be appropriate to the student's needs and state of development.

Some of our faculty offer a direct, one-to-one relationship between themselves and the individual student, while others offer courses centered around a specific aspect of film such as animation, sound art, personal documentary, dramatic narrative, or extended forms (exploring the creative mix of film and other media).

FI-120 Tutorials

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking in order to help students achieve clarity of



expression. Tutorials are limited to 10 students and may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

FI-150 Undergraduate Film Seminar and FI-140 Further Film History /Theory Seminar

(Prerequisite: FI-150 Undergraduate Film Seminar should be taken before FI-140, Further Film History/Theory Seminar.)

A searching, critical/theoretical dialogue, centered on broad and specific aesthetic, philosophical, social and cultural concerns relevant to the film artist is as important in the late 20th century as it was during the founding of fine art film in the early 20th century.

We require at least one semester's participation in the Further Film History/ Theory Seminar, where discussions are centered on films made by major historical film artists, plus at least one semester in the Undergraduate Seminar where discussions are centered on films by students in the seminar. The Undergraduate Film Seminar will be teamtaught by various film faculty and guests. The context of these courses will change from one semester to the next and

so may be taken more than once.

FI-190 The Final Review

Because our program is based on the creation of film as art, and because creation involves the created work as final goal, each of our students is required to apply to, and be admitted to, the *Final Review* and to make a public presentation during his/her senior year.

The purpose of the presentation is to crystallize the student's work while at the Institute and to provide a forum in which to discuss and evaluate it.

Faculty and students will be invited to discuss the work in relation to their



understanding of the state of film as fine art today.

In order to qualify for the Final Review, students must apply during their low senior semester for admission to the review for their high senior semester. A faculty committee will review all applicants and will determine which students will be admitted to the Final Review.

The Final Review will be supervised by three faculty members. The Final Review faculty for the year will be announced during the Spring semester of the previous academic year. Final Review students will also meet periodically as a group with faculty to discuss professional art practices helpful to survival after art school.

Specialized Technical Workshops

We know that our students will want to continue to increase their technical resources at the service of their vision as film artists throughout their period of study here at the Institute,

and so we have arranged that members of both our faculty and our technical staff will offer regular workshops in advanced areas of their expertise as these are of interest and use to students.

During the course of a year, these workshops can be expected to deal with a wide variety of technical subjects. Necessary fees for these workshops are included as part of the general facilities fee charged on a per course basis to all students enrolled in other than First Year Filmmaking and History of Film for All Majors.

Visiting Faculty

The world of fine art film is filled with many different kinds of artists. No faculty can effectively represent this diversity over an extended period of time, and so in addition to our regular faculty, we have at least one visiting faculty member each semester.

Graduate Courses

Each semester, the Filmmaking Department offers at least one graduate studio critique seminar (FI-200, 6 semester units) taught by regular or visiting faculty.

Teaching Assistant/Internship arrangements are coordinated for the Department by the Office of Student Affairs, with all specific assignments of students subject to confirmation by the faculty member, Department or organization involved, and by the Department Chair.



Faculty Biographies

Phil Greene

"The sharing of life with honesty, concern, passion, and insight has been central to me. Film extends that sharing into discreet aesthetic essences, abstractions, juxtapositions, attempting to reveal and communicate by exploring and probing the universal, the personal, the internal, in non-traditional forms."

b. Berkeley, 1927. Trinity College, Hartford, BS; SFAI, BFA 1959. Awards: San Francisco International Film Festival. Film As Art, 1967 (Under the Trees, Dorothea Lange). Flaherty Film Festival, Cine Award, 1973, (The Place for No Story, personal documentary of California). Cinematographer, director/producer KQED Film Unit, 1961-73, including USA Poetry (series, NET), Love You Madly (Duke Ellington), The Writer In America (series, NEA/PBS): Cities in China. cinematographer (NEH); Visions of Paradise (NEA/Saraf-Light).

Larry Jordan

"The most important aspect of film work is the poetic; not words, but an iridescence informing and radiating from the whole. I look for it in all forms of film... films with people, structural film, animation, whatever. I am not looking for one kind of film or approach, one philosophy or direction. I look, rather, for films that succeed, however humbly, and are sincerely the illumination of the filmmaker's vision. What I dislike is the pretentious, which is anti-art and the enemy of the poetic spirit."

b. Denver, CO, 1934. Harvard University, Awards: Friends of New Cinema, 1966; Guggenheim Fellowship, 1970: NEA grant, 1972; UICA, 1977; American Film Institute, 1982. Exhibits: Museum of Modern Art, NY: Whitney Museum of American Art, NY; Walker Art Center, Minneapolis; Anthology Film Archives, NY; Pacific Film Archive, Berkeley: Millennium, NY: Cinematheque, SF: Filmex, LA: Cannes; Brussels' Oberhausen, Swedish Film Institute: Centre Georges Pompidou, Paris; Austrian Film Museum: Zagreb; Annecv.

George Kuchar

"My approach to film is one where you become committed to the material or subject being depicted with the utmost attention to making the sequence work in a kind of filmic or movie-world environment. The work should construct itself to some extent and instead of the filmmaker using the medium to his own objectives... the medium should also control the message (or filmmaker). Inexpensive (relatively) ways of shooting pictures will be explored and indulged in with much advance pre-production preparation being discarded as too time-consuming and creatively fossilizing for the type of cinema we are setting out to manufacture or are under contract to manufacture. Interchange between person and person and person and mechanical contraption will be encouraged."

b. New York, NY, 1942. High School of Industrial Art, NY. Director of about 50 films (8mm and 16mm formats). Special screenings at Rotterdam International Film Festival; Edinburgh Film Festival. Films purchased by the Austrian Film Museum; German television; Museum of Modern Art, NY; Anthology Film Archives, NY. Featurelength films: *Unstrap Me, The Devil's Cleavage*.

Janis Crystal Lipzin

"I am most engaged by art that articulates the tensions between sensation and thought, research and response, as well as emotion and intellect. My work with light-sensitive and painterly materials extends these oppositions through time and specific sites. In teaching, I encourage my students to approach difficult work with receptivity and curiosity and to make art that challenges conventional perceptions and is unbound by specific medium."

b. Colorado Springs, CO. Ohio University, New York University and Ohio University, BFA 1967; University of Pittsburgh, MLS 1972; SFAI, MFA 1976. Awards: NEA grants, 1977, 1983/84: Ohio Arts Council Fellowships, 1978, 1980. Selected exhibits: Museum of Modern Art, NY; Kunstmuseum, Berne, Switzerland: New Museum of Contemporary Art, NY; Institute for Contemporary Art, London; Millennium, NY: Pacific Film Archive, Berkeley: Anthology Film Archives, NY; National Film Theatre, London. Contributing editor, Artweek. Board of Directors: Foundation for Art in Cinema (San Francisco Cinematheque).

Gunvor Nelson

"After many years away from painting I am now returning to it in my films. I work in a non-traditional way to create collage that combines live footage with drawing and painting using many diverse techniques. My concerns are now to concentrate on, and get closer to, a direct expression with line, form, tone and color."

b. Stockholm, Sweden. Mills College, MFA, 1960. Awards: Guggenheim fellowship, 1973; AAUW grant, 1974; NEA grants, 1975, 1982; American Film Institute grant, 1978; Filmverkstan grant, 1981; Artist Fund grant, 1982 (Sweden); Swedish Film Institute grant, 1984/1985. Solo exhibits: SF Museum of Modern Art, 1970, 1974, 1977; Museum of Modern Art,

NY, 1972, 1985; Pacific Film Archive, Berkeley, 1971, 1973, 1976, 1979, 1983; Walker Art Center, MN, 1972, 1979; Swedish Film Institute, 1973, 1979, 1985; National Film Theatre, London, 1973; Brussels Film Archive, 1973, 1981; Whitney Museum of American Art, NY, 1974, 1977; Austrian Film Museum, 1980; Stedelijk Museum, Amsterdam, 1980; Centre George Pompidou, Paris, 1980; Filmform, LA, 1985. Group: Oberhausen Film Festival, Germany, 1968, 1973; Filmstudio 70, Rome, 1973: Cannes Film Festival, 1974: Israel Film Archive, 1977; The Kitchen, NY, 1982; Trondheim Film Festival, Norway, 1984; Berlin Film Festival, 1984.

Al Wong

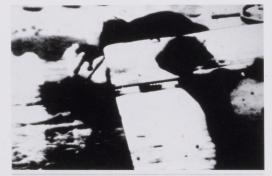
"At present, I use lights of all

kinds, film projection, sunlight, slide projection, etc., to bring about the image of illusion in relationship to everyday objects, grounding the illusion—the integration of illusion with object (sculpture), environments (installations), and human forms (performance)."

b. San Francisco, CA, 1939. SFAI, MFA, 1972. Awards: American Film Institute grant, 1975; NEA grant, 1983/84. Selected exhibits: Museum of Modern Art, NY, 1980. SFAI, 1982, 1983; Collective for Living Cinema, NY, 1982; South of Market Cultural Center, SF, 1982; Cinematheque, SF, 1982; N.O. Show, A.R.E., SF, 1982: New College of California, SF, 1983; New Museum of Contemporary Art, NY, 1984; Kunstmuseum, Berne, Switzerland, 1985; New Langton Arts, SF, 1985.



Phil Greene, Bass River, work-in-progress, 16mm color film

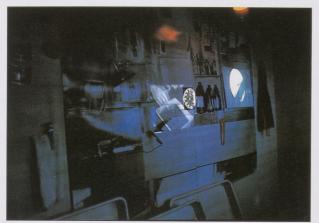




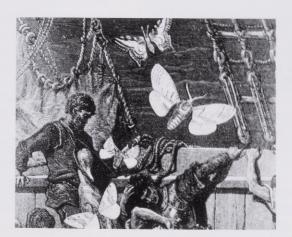
Gunvor Nelson, Frame Line, 1983, 16mm black and white film, 22 minutes



George Kuchar as he appears in David Hallinger's documentary on him, 1983, 16mm color film



Janis Crystal Lipzin, *Right Eye/Left Eye*, 1984, mixed media, photomural, three super-8 projections





(Above) Al Wong, *Laura*, 1985, photo, netting and ink, 42" x 84"

(Left) Rime of the Ancient Mariner, animation by Larry Jordan, 1977, 16mm color film

Sculpture/ Ceramic Sculpture

The Sculpture/Ceramic Sculpture Department faculty represents a cross-section of attitudes and practices in contemporary sculpture, thus making a diverse range of technical and critical expertise available to students. Instructors are practicing artists of national and international reputation. Visiting faculty regularly enrich students' educational experience by providing wide exposure to ideas and analyses of work. The curriculum addresses sculpture of the past and present as a tool for support and encouragement of students' ideas through issues of content and material that arise in the studio. Students are encouraged to establish a meaningful balance between material and technique, and to learn the visual language and idioms of contemporary sculpture in order to establish themselves professionally in the world of art. In addition to regular classes, the Department conducts



a series of mini-workshops and provides demonstrations of casting techniques, welding, woodworking, joinery, and other skills, conducted by faculty, staff, students and special guests. The workshops are open, free of charge, to students in all majors.

The teaching of ceramic sculpture at the Art Institute emphasizes the use of clay as a material embodying a sense of tradition in the larger context of contemporary art. We encourage experimentation, work in mixed-media, attainment of personal goals, and development of artistic expression.

Each year at commencement, the Sculpture/Ceramic Sculpture Department presents the Harold E. Weiner and Edgar Walter Memorial Prizes to outstanding students in the department.

Facilities and Equipment

The Sculpture Department occupies 6,840 square feet of classroom and shop space. There are facilities for working in steel, wood, plaster, and ceramics. The studio space has 25-foot ceilings and large roll-up doors to facilitate the moving of large works.

There are facilities for welding and finishing steel and other metals, including

gas, arc and heli-arc welding, sand blasting, and spray painting. The wood shop has table saws, band saws, sanders, a joiner, power mitre box, and drill presses. The Department provides plaster, burlap, chicken wire, and some metal, as well as oxygen and acetylene.

The Ceramic Sculpture Studio is equipped for lowfire clay bodies and glazes. There are facilities for slip casting, handbuilding, throwing, air brushing and spraying, ceramic decals, and china painting. Equipment includes a 30-cubic-foot gas kiln, one small gas kiln, three large electric kilns, and four small electric test kilns. Low fire clays, slips, glazes, and china paints are provided.



1984/85 Faculty

Sculpture

Richard Berger, *Chair* William Geis III
Jim Pomeroy

Ceramic Sculpture
Robert Rasmussen (Redd
Ekks), Coordinator
John Roloff
Richard Shaw

James Blevins, Department Manager

Major Requirements

Within the overall requirements for the BFA degree, students who major in Sculpture/Ceramic Sculpture must complete a minimum of 33 semester units in sculpture/ceramic sculpture studio classes, 6 semester units in drawing studio classes, and 3 semester units in *History of Sculpture*.

The Sculpture/Ceramic Sculpture faculty has developed the following pattern of courses as a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in Sculpture/Ceramic Sculpture.

Course Requirements	Seme	ester 2nd
First Year Beginning Sculpture	131	2110
or Čeramic Sculpture Drawing		3 units
English Composition History of Sculpture	3 3 -	3
Humanities: Visual Ideology A/B	3	3
Art History Survey A/B	3	3
	15	15
Second Year Further Sculpture or		
Ceramic Sculpture Studio Breadth	3	3
Requirement	6	3
Elective Studio Elective Art History	2	3
Humanities	3	6
	15	15
Third Year Further Sculpture or		
Ceramic Sculpture	3	6
Elective Studio Humanities	3 9 3	6
Humanities	15	15
Fourth Year Further Sculpture or		
Ceramic Sculpture	6	6
Elective Studio	6	6
Humanities	3	3
	15	15
Total		120

Course Descriptions

All courses are given for 3 semester units of credit.

SC-1 Beginning Sculpture Introduction to the basic techniques of sculpture, including carving, modeling, and construction, and their integration with students' ideas and experiences. These basics are presented through slide lectures, group discussions, and studio visits, as well as class assignments chosen to clarify the intersection of tradition, material, and idea in contemporary sculpture, as well as to encourage the organization and production of works

SC-40 History of Sculpture The place of artmaking (with concentration on sculpture) in various cultures throughout history; with emphasis on the period from the Renaissance through the twentieth century. Because art history is a tool that can be used to make art in the studio, we examine where we are and how we got here; we analyze what has been done in order to determine what to do. (Required of all majors.)

SC-100 Further Sculpture

(Prerequisite: 6 units in Beginning Sculpture)

Further sculpture classes are a reflection of current areas of interests and changing concerns in contemporary sculpture. These





classes vary from semester to semester in response to the professional artistic climate, student interests, and curricular needs, as well as faculty interests and teaching philosophies. The course structure assumes students' command of materials and techniques in their chosen areas of interest, in order to emphasize the clarity of students' ideas.

SC-110 Post Studio/ New Genres

(An Interdisciplinary course)
This is an upper division

course in Sculpure, for advanced students from any department, focused on the development of original experimental work in new or hybrid media. The course will work as a combined critical seminar and studio production class. Technical demonstrations. lectures, and assignments will be completed with readings, lectures, field trips, guests, and discussions/presentations. The semester will conclude with a major individual proiect as final work for the course. Demonstrations/

lectures will include introductory sessions in audio/visual, new music/sound art, personal computers, artists' books and periodicals, spectacle, and pop culture appropriations. Ultimately, the content of the course will be a function of the collective input of all participants.

SC-150 Undergraduate Seminar

(Prerequisite: Permission of Department Chair)

Either sculpture or ceramic sculpture, offered each semester. Course content varies according to the interests and interaction of the instructor and the students. Detailed information is given in the class schedule for each semester.

CE-1 Beginning Ceramic Sculpture

Techniques in clay with a sculptural emphasis; instruction in hand-building, mold-making,wheel work, glazing, underglazing, china painting, and a variety of finishing techniques, including unfired methods.





Kevin Joy, *Untitled*, 1985, wood and paint

Ceramic history, concepts, and methods are surveyed through frequent slide presentations.

CE-100 Further Ceramic Sculpture

(6 units in Beginning Ceramic Sculpture is prerequisite to all ceramics courses numbered 100 and above)

More intensive investigation of methods, concepts, and materials related to clay as a sculptural medium, with emphasis on alternatives to conventional ceramic thinking. Students are expected to have completed work or actions to present for discussion. Independent personal development and experimentation are encouraged.

CE-101 Kilns, History of Ceramics and Clay Bodies

The class will research and make a variety of clay bodies. The construction of kilns will be covered and the class will make a small test kiln. The course will also include a survey of the world history of ceramics.

CE-111 Glaze CalculationConcentrated in the glaze room, study of raw mater-



ials used in ceramics and how they can be combined to make usable glazes and clay bodies. Students investigate materials, and formulate and test their own glazes, clays, and engobes. Developing the relationship of these processes to individual concerns and work is encouraged. Scientific, industrial, and philosophical connections to the ceramic process are discussed.

Graduate Courses

Each semester, in conjunction with the Painting Department, the Sculpture/Ceramic Sculpture Department offers one or more graduate studio critique seminars (PS-200, 6 semester units) taught by regular or visiting faculty.

Teaching Assistant/Internship arrangements are coordinated for the Department by the Office of Student Affairs, with all specific assignments of students subject to confirmation by the faculty member, Department or organization involved, and by the Department Chair.



(Right) Robert Rasmussen, Enter-Action, 1982, ceramic/acrylic on wood, 22" x 30" Photo credit: Nickolay Zureck (Far Right) William Geis, #26, 1985, plaster, fiberglass, resin, 2' x 2' x 6"

Richard Berger, Love Seat, 1984, steel mesh, lights, 36" x 39" x 65"

Faculty Biographies Richard Berger

b. Los Angeles, CA, 1944. Sacramento State College, BA 1968, MA 1970. Awards: NEA grants, 1979/80, 1980/81. Solo exhibits: O.K. Harris Works of Art, NY, 1974; Zara Gallery, SF, 1976, 1978; Joseph Chowning Gallery, SF, 1981, 1984. Group: Stanford University Gallery, CA, 1972; Oakland Museum, 1974; JPL Fine Art, London, 1975; Los Angeles Institute of Contemporary Art, 1976; University Art Museum, Berkeley, 1977; Palo Alto Cultural Center, 1977: Joseph Chowning Gallery, SF, and Laguna Beach Art Museum, 1982; International Water Sculpture Competition Pre-Finalist Exhibition. New Orleans Museum of Art, 1983; Fendrick Gallery, Washington, D.C., 1983; Davis McLain Gallery, Houston, 1984.

William Geis

"Making art is a journey

towards wholeness and, because of the monumentality of the trip, its accomplishment takes a lifetime. The part I play in helping people toward that goal is mostly practical—an introduction to the primary ingredients: thinking (fast and on your feet), good work habits, and research. Students won't always be in school, but they always have to learn."

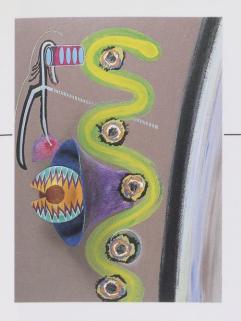
b. Salina, KS, 1940. SFAI, BFA, MFA 1963. Awards: Guggenheim Fellowship, 1965; NEA grants, 1966, 1980. Solo exhibits: Nancy Hoffman Gallery, NY, 1973; SITE, SF, 1979; Joseph Chowning Gallery, SF, 1982. Group: Gillespie/Laage/Salomon, Paris, 1985. Collections: SF

Museum of Modern Art; University Art Museum, Berkeley; Los Angeles County Museum; Portland Museum; MH de Young Memorial Museum, SF; Whitney Museum of American Art, NY.

Jim Pomeroy

"Dinosaur tracks are merely the first step in a glacial shaggy dog story...it's no joke; Chicken Little was right. Unfortunately, Chicken Little isn't president. The past is a given, the future is a choice. May our fossils speak well of us—we survived to evolve. Wrest, in peace."—from it's only a baby moon..., 1983

b. Reading, PA, 1945. University of Texas, Austin, BFA 1968; UC Berkeley, MFA 1972. Awards: NEA Fellowships. 1974/75, 1979/80, 1983/84. Solo exhibits: Hansen Fuller Gallery, SF, 1975; University Art Museum, Berkeley, 1978; Artists Space, NY, 1978: Hayden Gallery, MIT, Cambridge, MA, 1979; CEPA Gallery, Buffalo, NY, 1981; ZONE, Springfield, MA, 1983; New Langton Arts, SF, 1984. Group: SF Museum of Modern Art, 1979; LAICA, Los Angeles, and P.S.1, NY, 1979;





80 Langton Street, SF, 1981; SF Camerawork, 1984; "A Museum of Fun," touring Japan, 1984/85; Artists Space, NY, 1984; BACA, Brooklyn, NY, and University of Hartford, CT, 1984; ArtisanSpace, FIT, NY, 1985.

Robert Rasmussen (Redd Ekks)

b. Oslo, Norway, 1937. SFAI, BFA 1959; California College of Arts and Crafts, MFA 1970. Awards: NEA grant, 1981; UICA faculty grant, 1973. Solo exhibits: SFAI, 1971; UC Santa Cruz, 1972; Re:Vision Gallery, Santa Monica, 1976; Zara Gallery, SF, 1977; Joseph Chowning Gallery, SF, 1983. Group: Cal State, Fullerton, 1976; David Cole Gallery, Inverness, CA, 1981; O.S. Gallery, Seattle, WA, 1981; New Museum, NY, 1981; Artists' Space, NY, 1982; Hayward State University, CA, 1985.

John Roloff

"For me, art as it should be

practiced is a form of adventure. The unknown is a place or state to be sought, not avoided. When this is done with imagination and spirit, better art is possible."

b. Portland, OR, 1947. UC Davis, BA 1970; Cal State University, Humboldt, MA 1973. Awards: NEA grants, 1977, 1980; Guggenheim Fellowship, 1983. Solo exhibits: University of Kentucky, 1975; Lester Gallery, Inverness, CA, 1975; Fuller Goldeen Gallery, SF, 1979, 1980, 1981; Theo Portnoy Gallery, NY, 1981; SFAI, 1982, Outdoor installations: Regina, Saskatchewan, 1980; San Rafael, CA, 1984; Detroit, MI, 1984; Reno, NV, 1985. Group: Whitney Biennial, NY, 1975; SF Museum of Modern Art, 1977, 1979; University of Notre Dame, Indiana, 1979; Mendel Gallery, Saskatoon, Canada, 1980; Oakland Museum, 1982; SUNY, Stony

Brook, NY, 1983; Newport Harbor Museum, CA, 1985.

Richard Shaw

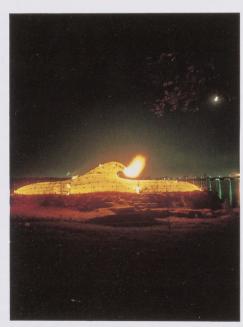
b. Hollywood, CA, 1941. SFAI, BFA 1965; UC Davis, MFA 1968. Awards: NEA grants, 1970, 1974; UICA faculty grant, 1972. Solo exhibits: Braunstein Gallery, SF, 1979, 1981, 1984; San Jose Museum of Art, 1981; Boise Gallery of Art, 1982; Mendel Art Gallery, Canada, 1982; Greenberg Gallery, MO, 1982; Asher/Faure Gallery, LA, 1985. Group: Oriental Nakamura Gallery, Japan, 1980; San Diego Museum of Art. 1980: American Porcelain, Smithsonian Institution (followed by two-year tour), 1980/81; Whitney Museum of American Art, NY, and SF Museum of Modern Art, 1981/82; Marcia Rodell Gallery, LA, 1983; Chevron Gallery, SF, 1983; The Art Museum at Florida International University, Miami, 1985.



Jim Pomeroy, It's Only A Baby Moon ..., 1983-84, anamorphic projection: 160 slides and audio tape with spherical reflector, 16' diameter Photo credit: John Polak



Richard Shaw, *Two Figures on a Stand*, 1984, glazed porcelain, 261/2" x 171/4" x 9"



John Roloff, Wave Ship (of Fire)/Ice Ship (of Glass), 1984, Owen Park, Detroit, Michigan. Propane, steel, ceramic fiber blanket, glass, 32' long Courtesy of Fuller Goldeen Gallery

Performance/Video/ Computer Arts

The faculty works to direct students in the development of strategies leading toward a consistent and mature methodology of art working and making. This is accomplished through highly structured, regular assignments designed to confront students with the problems relevant to issues in the contemporary art world, as well as with concerns of a more universal nature.



This program is not planned to prepare students for work in commercial broadcast situations.

While maintaining the quality of their participation within the academic structure of the Art Institute, students are encouraged to prepare themselves for, and to participate in, the art community outside SFAI.

Facilities and Equipment

The Performance/Video/ Computer Arts Department uses 3/4" video equipment exclusively, is equipped for studio or remote productions, and maintains two post-production facilities. In addition, the department operates a computer arts lab that houses individual work stations with several levels of complexity.

1984/85 Faculty

Paul Kos, Chair Howard Fried Sharon Grace Doug Hall Don Lloyd

Guest Faculty

Jo Harvey Allen Marina Abramovic James Friedman Tony Labat Barbara London Mary Lucier Linda Montano Bill Morrison Barret Walton

Major Requirements

Within the overall requirements for the BFA degree, students who major in Performance/Video/ Computer Arts must complete a minimum of 39 semester units in performance/video/computer arts courses and 3 semester units in History of Performance/Video. The Performance/Video/Computer Arts faculty has developed the following pattern of courses as a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in Performance/Video/Computer Arts.

The Faculty strongly urges students to take both *PV-92, Video Documentation,* and *PV-91, Computer Arts,* as part of their group of further courses in Performance/Video/Computer Arts.



Michael Granath, *Blue Wedding*, 1985, performance



(Right) Doug Rosenberg, *Untitled*, 1984, performance



Course Requirements	Semi	ester 2nd
First Year Beginning Performance/ Video	3 units	- units
Further Performance/ Video	-	3
Studio Breadth Requirement English Composition	3	6
Humanities: Visual Ideology A/B		3
Art History Survey A/B	3 15	3 15
Second Year Further Performance/Video History of Performance/	3	3
Video Contemporary Issues in	3	-
Studio Electives Humanities	6 3	3 3 3 15
Elective Art History	- 15	<u>3</u>
Third Year Further Performance/Video	6	3
Contemporary Issues Studio Electives Humanities	3 6 15	3 6 3 15
Fourth Year Further Performance/Video Contemporary Issues	6 –	3 3 6
Studio Electives Humanities Electives	6 3 15	6 3 15
Total		120

Course Descriptions

All courses are given for 3 semester units of credit.

PV-1 Beginning Performance/Video

Exploration and investigation of various strategies toward

the development of a consistent and personal methodology of art working and art making. The course is highly structured with regular assignments. Students are familiarized with the technical aspects of video, as well as the various aspects of live presentation.

PV-40 History of Performance/Video

This course is divided roughly into two halves. The first half deals with the emergence during the 1960's and '70s of 4-dimensional activity in the visual arts from a 3-dimensional ground; that is, the relationship of what was sculpture to its subsequent forms of performance, video, film, and video installation, as well as various forms of 2-dimensional documentation and installation. A variety of approaches - including formal, conceptual, architectural, and narrative — is covered. The second part of the course concentrates on spectacle and the way that it functions both in terms of the arts and in society as a whole. Subjects covered include Gothic architecture; German painting, sculpture, and military pageantry during the Nazi period; the artist and the

politician as purveyors of myth; and television.

PV-41 Survey and Discussion of Contemporary Issues and Artists in Performance, Video, and Related Issues

(Prerequisite: PV-40.)
Features a variety of distinguished guests discussing their work and related issues. The course may be repeated for academic credit.

PV-91 Computer Arts

The Electronic Arts class is a workshop open to all students. This is a beginning course. (No prerequisite and no experience in microcomputers or eléctronics needed.)

We will survey the many new forms of electronic arts, including programming, use of available software, and building small electronic gadgets. The computer is a powerful new tool with an enormous potential that has just begun to be explored. This is an open area in which a sense of aesthetics has yet to be formed; now is a good time to start forming one. We will go on field trips around the Bay Area to see what people are up to, and guest artists will be invited to demonstrate their work.



Di Di Dunphy, *Barbie*, 1985, performance, plastic Barbie dolls

This course may be repeated for credit, so new students will have the benefit of more experienced students in the same workshop.

PV-92 Approaches to Documentation: Media/Myth/Metaphor

This course is based on an expanded definition of documentary film and video. An interdisciplinary approach will be emphasized, employing when appropriate the forms of painting, photography, sculpture and performance.

Areas of concern include:

- content: the meaning of images, the meaning of their position in relation to one another and why they exist within a frame, the use of sound and its relation to image.
- technical considerations: lighting, camera language, story boarding, sound and editing.
- the contemporary issue of artists working in a mass media context: how the media constructs our identities, our images of power, gender and self, and how the media disseminates our art and our statements.

From Eisenstein to the present, selected examples of artists' film and video work are surveyed to provide students with essential vocabulary, and to generate critical discourse on the issues of aesthetics in mass media. Intensive technical seminars and labs are designed to enable students to develop strategies and expertise for the successful realization of their concepts. Visiting artists, critics and technical professionals will present lectures and seminars. Class may assist in documenting the lectures, interviews and performances of major visiting artists for inclusion in the SFAI video archive. Each student will produce a personal work in broadcast quality, 3/4" format.

PV-100 Further Performance/Video

Continued work with regular and guest faculty.

PV-120 Tutorial

(Prerequisite: Permission of instructor)

Head-to-head dialogues between intermediate and advanced students and the instructor, aimed at defining and refining the student's personal artistic territory. Group critiques may occasionally occur.

PV-191 Further Electronic Arts

(Prerequisite: Beginning Electronic Arts, working knowledge of BASIC programming, or permission of instructor.)

The potential for image, sound, or sculptural expression using computers and electronics is greatly enhanced when explored at the hardware level. We will begin by studying machine language to achieve high performance graphics and sound, then experiment with small electronic circuit design to build our own extensions to the basic machines.

Graduate Courses

Each semester, the Performance/Video/Computer Arts Department offers at least one graduate studio critique seminar (*PV-200*, 6 semester units) taught by regular or visiting faculty.

Teaching Assistant/Internship arrangements are coordinated for the Department by the Office of Student Affairs, with all specific assignments of students subject to confirmation by the faculty member, Department or organization involved, and by the Department Chair.

Faculty Biographies Howard Fried

b. Cleveland, OH, 1946, SFAL BFA 1968: UC Davis, MFA 1970. Awards: NEA grants, 1975, 1980. Selected solo exhibits: SF Museum of Modern Art. 1977: Projects/Video, Museum of Modern Art, NY, 1979, and Seattle, 1981; University Art Museum, Berkeley, 1982, 1983. Selected group: Projekt 74. Kunsthalle, Düsseldorf, 1974; SF Museum of Modern Art, 1979: Stedelijk Museum. Amsterdam, 1982. Selected videotapes and films: The Burghers of Fort Worth, 1976; Vito's Reef, 1978; Condom, 1979/80: Making a Paid Political Announcement. 1981/82: The Museum Reaction Piece (video installation), Everson Museum, Syracuse, NY and Whitney Museum of American Art, NY, 1978-85; Pattern Maker (video installation), Walter Phillips Gallery, Banff, Alberta, 1984; Atomic Time + Control (video installation), Institute of Contemporary Art, Boston, MA, 1985.

Sharon Grace

b. Spokane, WA. Awards: NEA Video Fellowship, 1980: Award of Honor for Outstanding Achievement in Video, SF Arts Commission, 1985. Selected exhibits: First Quarter, And/Or Gallery, Seattle, WA, 1977; Artists' Satellite Conference, Manhattan Cable, NY, teleperformance, 1977: Send/Receive, NASA/AMES, Moffett Field; 6 cities - 2 countries - 3 time zones (teleperformance), University Art Museum, Berkeley, 1978; Ressegna Internazionale Di Video. Musseo Del

Folklore Romano, 1979; SF Museum of Modern Art, 1980; Artist and Satellite, Museum of Modern Art, NY, 1982. Selected videotapes: Nude Descending a Staircase in 8.2 second delay, 1979; Reign/Rain, 1983.

Doug Hall

b. 1944. Harvard University, BA 1966; Maryland Institute, College of Art, MFA 1969. Awards: AVA Fellowship, 1982. Selected solo exhibits: Long Beach Museum of Art, 1976, 1980; 80 Langton Street, SF, 1980, 1981; Media Study, Buffalo, 1982; Institute of Contemporary Art, Boston, 1983: Whitney Museum of American Art, NY, 1984; University Art Museum, Berkeley, 1984; American Center, Paris, 1984. Selected group: SF Museum of Modern Art. 1976, 1979; Documenta 6. Kassel, 1977: Whitney Museum of American Art, NY, 1978, 1983, 1985; Museum of Contemporary Art, Chicago, 1980; Museum of Modern Art, NY, 1982, 1983, 1984; Institute of Contemporary Art. Boston, 1983, 1984; Berlin Film Festival, West Germany, 1984.

Paul Kos

b. Rock Springs, WY, 1942. SFAI, BFA 1965, MFA 1967. Awards: NEA grants, 1974, 1976. Selected solo exhibits: MH de Young Memorial Museum, SF, 1974; Leo Castelli Gallery, NY, 1976; University Art Museum, Berkeley, 1980; SF Museum of Modern Art, 1985. Selected group: Bienal de Sao Paulo, 1973; Paris Biennale, 1977; Whitney Museum of American Art, NY, 1975; Museum of Modern Art, NY, 1984, 1985.

Don Lloyd

b. Santa Clara, CA, 1944, Mills College Center for Contemporary Music, Oakland, CA, 1969-74: Idaho State University, Pocatello, BA 1966; SFAI, MFA 1972. Awards: Gold Medal, Cannes Short Film Festival, 1974; Honorable Mention, London Film Festival, 1975: Judges Award, Sinking Creek Film Festival, 1978; Judges Award, Big Muddy Film Festival, 1980, Published software: "Coterm"; CP-MIG, CompuServe, public domain, 1982; "Screen System", Ensign Software, Boise, ID, 1982; "Termen", Mentzer Computer Systems, Burlingame, CA, 1983; "Personal Filer", Synapse Software, Richmond, CA, 1983; "Syncalc 64", Synapse Software, 1985.



Don Lloyd, *Untitled,* 1985, computer graphic detail



Howard Fried, *Pattern Maker*, 1984, "The First Historical Situation," video installation, Walter Phillips Gallery, Banff, Alberta



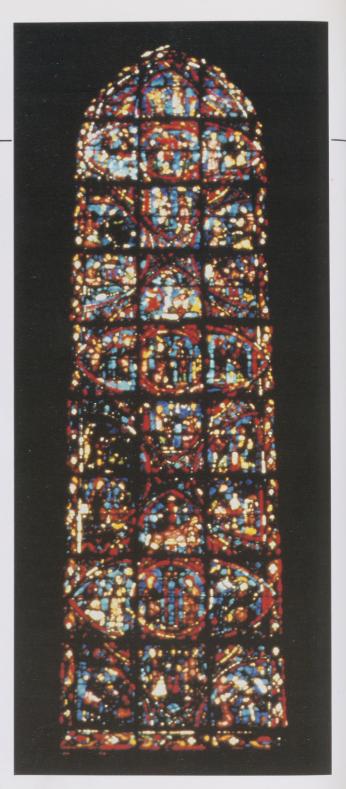
Doug Hall, Prelude to the Tempest, 1985, videotape





(Above) Sharon Grace, *Other Unsung Songs*, 1980, aluminum and cast stone, 54" x 27"

(Right) Paul Kos, *Chartres Bleu*, 1983-85, 27-Channel video installation, 4' x 18'





Humanities

The Humanities program is structured to reflect the close interrelations between critical and theoretical thought in the arts and the wider social experiences that artists share with their contemporaries. Our curriculum includes the social and natural

sciences as well as the humanities; it is designed to articulate the connnections between those disciplines and the visual arts, while emphasizing the importance of the societal substructure common to artists and other humanists.

1984/85 Faculty

Ray Mondini, *Chair* Angela Davis Richard Fiscus Dianne Levitin Zeese Papanikolas

Guest Faculty

Charles Carlson
Kathy Cinnater
Tom Constanten
Susan Gordon
Tom Humphrey
Sabina Thorne Johnson
Clayton Lee
Michael Norton
Jurgen Partenheimer
Charles Shere
J. Weldon Smith

Course Descriptions

The Humanities Program provides the general education component essential to the BFA degree. The curriculum is structured so that students take two semesters of *Visual Ideology in the Contem-*

porary World and one semester of English Composition as the two fundamentals for further study in the humanities and sciences at the Art Institute. During subsequent semesters, students are reguired to take at least one 3-unit course in the natural sciences; one 3-unit course in the social sciences; and one 3-unit course in the humanities and/or cultural history. In addition to these required courses, students take 12 additional elective units selected from departmental offerings. All courses in the Humanities Department are given for 3 semester units. Course offerings for 1985/1986 are listed below.

(Note: The following sequence of HU-2, HU-3 is strongly recommended for students seeking a comprehensive foundation in Western Civilization and should be taken prior to HU-1 A/B. These courses are credited as Humanities electives.)

HU-1 A/B Visual Ideology in the Contemporary World (fall/spring)

An introduction to modern history emphasizing art, combined with a basic study of significant humanistic themes and concepts. The course presents: (1) the relationship between the visual arts and other humanistic disciplines; (2) the interrelationship between social and economic structures and the arts of various periods; (3) the impact of non-Western sources on the direction of the arts: (4) historical evolution of style and subject.

The methodology of the course is non-linear and relies on critical categories such as realism, the subjec-



tive mode, the formalist approach, and the concept of Pop culture. Primary texts from the fields of psychology, philosophy, socio-economics, literature, and criticism are used.

HU1 C/D Advanced Visual Ideology

This course considers topics similar to HU-1 A/B, but with emphasis on advanced critical methodologies. It may be substituted for the HU-1 A/B requirement with departmental approval. (Prerequisite: An interview and/or screening examination: sufficient course work [24 units] or its equivalent in Art History, English Composition or Creative Writing, Western Civilization/History, Comparative Literature, and Psychology/Sociology/Anthropology.)

HU-2 History of Western Civilization

Introductory study of major historical events in the origins of western civilization. This course provides the background for HU-1 A/B. (No prerequisites).

HU-3 Great Books

Introductory study of major literary texts in the history of western civilization. (No prerequisites).

English

All entering foreign students who have not fulfilled the BFA degree requirement of 3 units of college-level English composition are given an English Composition Placement Test during Orientation. Results are used in advising students whether to take English Composition or English Language for Fine Arts.

HU-20 English Composition/Creative Writing

Principles and mechanics of expository writing: mechanics of expression, source and substance of contemporary writing, and study of the influence of content on form.

HU-21 Advanced Creative Writing

(Prerequisite: 3 semester units in English Composition or English for Fine Arts.)

Designed for students interested in the written word as a tool for presentation of film, video, performance, photo-essay, and the short story. In-depth individual projects in both fiction and non-fiction are included.

HU-22 English for Fine Arts

A skills course in Fine Arts language designed for foreign students and emphasizing critical, theoretical and technical concepts. The aima is to increase oral comprehension and speaking facility. Field trips and studio critiques are included.

Humanities Electives

Humanities electives are offered on a regular rotating basis in order to provide greater program breadth and a spectrum of quest faculty over a student's four-year residency at SFAI. Past offerings have included: Introduction to Life Sciences, Introduction to the Physical Sciences -Perception in Science and Art, European Literature, Contemporary Music, Philosophy: Issues in Aesthetics, Introduction to Political Science, The Women's Movement: Past and Present, The Cultural History of Africa, and The

66—ACADEMIC DEPARTMENTS

(Left) Humanities Instructor Bill Berkson (center) during 1985 summer session, *Art of Poetry* workshop

(Right) Angela Davis, Humanities instructor

Cultural History of Latin America. The following electives are offered in 1985-1986:

Natural Science

HU-122 Models of the Universe (fall only)
The course will examine models of the universe as they have been developed in various cultures during the history of civilization. This course will survey these models within the overall context of our perceptual and intellectual

Social Science
HU-131 Psychology:
Dynamics of Perception
A survey of research in the
psychology of perception
as it pertains to theories of
the visual arts

connections with the

environment.

HU-133 Social Science: History of Social Thought A study of the foundations of modern social science theory.

HU-134 Anthropology: Urban Anthropology
Introduction to the theory and practice of studying urban cultures



Humanities HU-101 Theater: Theory and Practice

A survey of modern and contemporary theatrical literature and production.

HU-104 Philosophy: History of Western Philosophy
A survey of the intellectual history of Western culture from the pre-Socratics to the present.

HU-140 Cultural History of China/Japan

An introduction to the cultural heritage of China and Japan, with emphasis on the visual arts.

HU-141 Cultural History of India/Southeast Asia
An introduction to the cultures of India and Southeast Asia, with emphasis on the visual arts.

Faculty

Bill Berkson

b. New York, NY, 1939. Brown. The New School, Columbia. The New School, 1964-69; Visiting Fellow, Ezra Stiles College, Yale University, 1969-70; California Poets in the Schools, 1974-present; New College of California, 1977. 1983; Southampton College, 1980; California College of Arts and Crafts, 1984-85. Awards: Poets Foundation. 1968; Yaddo Fellow, 1968; **NEA Creative Writing** Fellowship in Poetry, 1979; Briarcombe Fellow, 1983. Selected publications: Lush Life, Start Over, Enigma Variations, Blue is the Hero. Contributor: Art in America, Artnews, Arts, Art and Literature. Editor and publisher: Big Sky (magazine and books), 1971-78. Guest editor: The Museum of Modern Art. NY. 1965-69. Film editor: "Kulchar," 1962-63, Associate producer: "Art New York" series, WNDT-TV, NY, 1964-65. Co-editor: Alex Katz. 1971; Homage to Frank O'Hara, 1978.

Angela Y. Davis

b. Birmingham, AL, 1944.
Brandeis University, BA 1965;
UC San Diego, MA 1969; Sorbonne, Paris; Goethe University, Frankfurt. Selected publications: Angela Davis, An Autobiography, Random House, 1974; "Joanne Little—The Dialectics of Rape," Ms. Magazine, 1975; "Racism and Male Supremacy," Political Affairs, 1977; Women, Race and Class, Random House, 1981.

Richard Fiscus

b. Stockton, CA, 1926. UC Berkeley, BA 1949, MA 1952.



Larry Jordan, instructing History of Filmmaking class

Ohio Stace University; Stanford University. Old Dominion Book Award, 1956. Selected exhibits: Transamerica Pyramid, SF, 1975; Oxford University, England, 1975; University of Edinburgh, Scotland, 1975; Brooklyn Museum, 1976; ADI Gallery, SF; US State Department, Tokyo, 1978.

Dianne Levitin

b. San Francisco, 1945. University of Chicago; UC Berkeley, BA 1967, MA 1970. Awards: Ford Foundation, 1969-73.

Ray Mondini

"One of my primary concerns is the place of the artist and art-making in a society where use of art rests in its function as a form of commodity exchange."

b. San Francisco, 1940. San Francisco State University, BA 1962; University of Perugia, Italy, BFA 1965; San Francisco State University, MA 1968. Instructor: California State University, 1967-69; Holy Names College, Oakland, 1970-74; St. Mary's College, Moraga, 1979-82; United States Navy (PACE), Summers, 1981-84.

Zeese Papanikolas

b. Salt Lake City, UT, 1942. San Francisco State University, BA 1965; Stanford University, MA 1968. Awards: Stegner Fellowship in Creative Writing, 1965/66; Ariadne Foundation Grant, 1974. Publications: "The Duck Hunt Dream," Stanford Short Stories, 1968; Looking Far West (anthology of Western American literature and history), 1978; Buried Unsung: Louis Tikas and the Ludlow Massacre, University of Utah Press, 1982.

David Rosenboom

b. Fairfield, IA, 1947. University of Illinois, New York University: SUNY, Buffalo (Rockefeller Fellow), Associate Professor of Music and Coordinator. Center for Contemporary Music, Mills College. Associate Professor of Fine Arts and Interdisciplinary Studies, York University, Ontario, 1970-79. Selected recordings: "Suitable for Framing," 1975; "Brainwave Music," 1976; "On Being Invisible," 1977; "Collaboration in Performance," 1979; "Future Travel," 1981. Author, Biofeedback and the Arts. 1976

Art History, Interdepartmental, Visiting Artists, and Other Programs

Art History

The development of the technical and formal resources necessary for professional work is the first obligation of an artist. The second is to understand the use of those resources in one's own time and place. Because our artistic time and place is the product of all the efforts of the artists of the past, and because what we do now is our own contribution to the people of the future, the study of the history of art is an essential part of students' development as artists.

The artist must know two aspects of art history. The first is a general sense of what has been done, and why, by artists since the beginning, not only in the West, but also in the world as a whole. The second aspect of art history that artists must know is the recent history of their own medium — be it photography or performance/video, painting or printmaking, filmmaking or sculpture/ceramic sculpture.

That is why we have two types of art history at the Art Institute: the first, a general survey, so that all students can learn where they are in the world's artistic traditions, and the second so that students can place themselves and work productively in the immediate context of the art of their contemporaries. The general survey is taught by the Dean of the College as part of his responsibility for the educational work of the College as a whole; the specific, media-oriented histories (see each departmental section) are taught by specialists within each discipline. In all cases, their goal is the same: to help students situate themselves knowledgeably in the world of their chosen discipline.

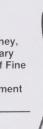
IN-40 A/B Art History Survey (fall/spring) The fall semester begins with the paleolithic and ends in 1890. The subject matter is approached from the viewpoint of what it was like to be an artist —

the social, psychological, and spiritual concerns, how artists made their work and what they did with it. The art of the paleolithic. neolithic, and bronze age: the classical and medieval periods in the West, in China, India, Iran, and the Americas: the Renaissance in Europe: the decline of the Western Renaissance conception of art in the nineteenth century; and the birth of new conceptions of art in the late nineteenth and early twentieth centuries are all covered.

The spring semester surveys the early twentieth century inventions of cubism, fauvism, abstraction, and non-objective art, and is followed by the new art between the wars surrealism - and then concentrates on American art from 1945 to the present. Along the way, each of the major developments in the history of the media is also discussed in light of its contributions to possibilities for the expression of human feeling. Thus, the historical roles of painting, sculpture, printmaking, photography, film-



David Hockney, SFAI Honorary Doctorate of Fine Arts, Commencement 1985



Les Levine, media artist, SFAI Art of Now Lecture Series, 1985

making, and performance/video are each presented at the time of their first major impact on the development of the artistic tradition.

The other media-oriented art history courses regularly offered in the major departments include:

SC-40, History of Sculpture PR-40, History of Printmaking PH-40, History of Photography FI-40, History of Film for All Majors PV-40, History of Performance/Video

Interdepartmental courses regularly offered in the theory and criticism of contemporary art are:

IN-140 The Art of Now
Each semester the course
deals with a significant
topic in contemporary art
with relevance to actual
works by artists in different
disciplines. Course
headings such as Light &
Space, Realism/Figure/Image and Personal ArtPublic
Works provide frames
within which an abundance
of aesthetic approaches
can be discussed. Guest artists and critics, three per

semester, present full evening lectures addressing course topics in terms of their own experiences and practices. (Recent guest lecturers have included Susan Rothenberg, Robert Irwin, Lucy Lippard, Alex Katz, Les Levine, James Turrell, and Jane Freilicher.)

IN-240 Graduate Seminar in Theory and Criticism

A seminar focusing on recent and contemporary art. Visiting faculty offer a continually changing perspective on the visual arts. See current class schedule for topics and course descriptions.



Ron Padgett, poet and translator, SFAI Art of Now Lecture Series, 1985

1984/85 Interdepartmental Faculty

Fred Martin, *Dean of the*College
Bill Berkson, Coordinator of
Visiting Lecturers

Guest Faculty

Jim Jordan Ellen Zweig Mark Levy

Interdisciplinary Curriculum

Artists make their art from what is available to them, which includes ideas. methods, and technical facilities in a wide and often unpredictable combination. Students at the College have a major (one third of their program); they have a wealth of possible experience in media outside the major; and, in group projects, they have further possibilities for the development of diverse experiences and skills of almost infinite scope. Much interdisciplinary work at the College arises naturally because students remember and use skills



(Left) Laurie Anderson, January 1980, performing at SFAI

(Right) Elaine de Kooning, painter, SFAI Art of Now Lecture Series, 1985 (Photo taken at Crown Point Press, Oakland)



and ideas developed among the varied classes of the curriculum. To foster cross-disciplinary exploration, however, various departments offer crossdisciplinary classes as part of their regular departmental curriculum. Structure, content and goals of these classes vary from semester to semester according to the department, the instructor, and the students among whom the class originates. Among classes of this type offered in 1984/85 were Alternative Film, Al Wong; Film/Photo Extensions, and Extentions of Time, both taught by Janis Crystal Lipzin; and Post Studio/New Genres, Jim Pomeroy. (See current class schedule for current offerings.)

Visiting Artist Program

The Visiting Artist Program is structured to provide contact between students and important artists working in many disciplines, in addition to the regular faculty. The program has

three basic components.

The first component offers residencies for at least one artist for up to one week in each department, during which time visiting artists give lectures and slide presentations on their work, sit in on classes, participate in discussions and give individual critiques by appointment. For each artist and each department of the College, the visiting artist's role and interaction with students is different. but the general intent is to maximize students' access to yet another vital body of work in the arts today.

The second component is that of visiting artists' participation in the Interdepartmental course IN-40. The Art of Now, and in the CFS/Hancock Public Lectures. The curriculum of The Art of Now regularly includes lectures by three visiting artists and/or critics per semester, each of them selected for the relevance of his/her work to the specific topic of that semester's course. Other artists and critics appear in the CFS/Hancock Lectures, likewise three per semester. Both sets of lectures



Jonathan Borofsky, Visiting Artist in Painting Department



Yvonne Jacquette, painter, SFAI Art of Now Lecture Series, 1985

Poetry

Painting

Criticism

Painting &

Sculpture

Painting

Painting

Criticism

Filmmaking

Video

are open to all students and to the general public.

The third way in which visiting artists contribute to the educational vigor of the Art Institute is through participation in the MFA program. Each graduate seminar hosts one or more visitors per semester.

During 1984/85, some of the artists and critics who visited the Institute included the following.

Nicholas Africano Painting Edit deAk Lita Albuquerque Sculpture Svetlana Alpers John Ashbery Don Bachardy Andras Ban Jonathan Borofsky Rudy Burckhardt Filmmaking

Jane Freilicher Lvnn Hershman Nan Hoover Yvonne Jacquette Painting Alex Katz

Elaine de Kooning Painting Kay Larson

Les Levine Barbara London Criticism Joan Loque Art History Linda Montano

> Muntadas Elizabeth Murray Larry Ochs Ron Padgett Judy Pfaff Carter Ratcliff

Antonio

Deborah Remington Susan

Rothenberg Joyce Wieland Media Art Video Video Performance

Video Painting Performance Poetrv Painting Criticism

Painting

Painting **Filmmaking**

Extended Education

The Art Institute sponsors a variety of educational programs throughout the year for non-traditional students, as well as special, extracurricular programs of interest and benefit to regular degree students. These programs range from non-credit Saturday courses, taught by graduate students for the interested public, to special, non-credit and credit workshops, lecture series, and panel discussions dealing with the "cutting edge" of contemporary



Linda Montano (right), Visiting Artist in Performance/ Video/Computer Arts Department

SFAI Winter Conference on Women, 1985. Participants left to right: Kay Larson, Monroe Hodder, Lita Albuquerque, Elizabeth Murray, Viola Frey



art. Information about specific offerings may be obtained from the Admissions Office.

Summer Study

Two six-week summer sessions provide students an opportunity for intensive and highly personal exploration in the fine arts. The College offers both beginning and advanced

courses in all the major departments and humanities. Summer study affords students and instructors a unique forum for more focused studio sessions, critiques, and field trips. Complete course descriptions and a class schedule are published in early spring. (For enrollment information, see Admissions.)

The Conferences

Every summer in late August, and again in January, the Art Institute sponsors one or more special, one-week conferences with visiting artists and critics who offer an intensive program of seminars, individual critiques, lectures, and panel discussions on the most important current developments in their respective fields. The Conferences are intended for continuing students who seek unique and personalized insights from important artists and critics outside the College's regular faculty, as well as for students from other institutions who would benefit from this unusual opportunity.

The conferences for 1984/85 were: Art, Psyche, Spirit, with Karen Malik, Fred Martin, Charles Miedzinsky, Jack Weller and Shanja Kirstann; and On Women with Lita Albuquerque, Elizabeth Murray and Kay Larson.

THE ANNE BREMER MEMORIAL LIBRARY

Established in 1925 by a generous donation from Albert Bender in memory of his cousin Anne Bremer (a California painter and poet who died in 1923), the Art Institute Library is a unique resource dedicated to the documentation of the fine arts, both regional and international. The Library houses 23,000 volumes, including an outstanding collection of exhibition catalogs and subscriptions to more than 150 general interest and fine arts periodicals. Primary subject emphases are modern and contemporary painting, sculpture, fine art photography, video, performance, intermedia, and independent film. In addition to the circulating collection, the Library has special collections documenting the remarkable history and current activities of the Art Institute.



Committed to individualized service, the Library staff actively encourages students to utilize its specialized resources and to attend Library receptions, film presentations, poetry readings, exhibitions, and special events.

The Library is also noteworthy in terms of historical Bay Area architecture. The reading room (dedicated in 1936) is a fine example of the Spanish Colonial revival style and houses mural lunettes by Victor Arnautoff, Ralph Stackpole, and Ray Boynton; over 800 *Artists' Files* that include manuscripts, documents, correspondence and ephemera pertaining to alumni, faculty, art patrons and others who have participated in past SFAI activities; and a collection of material documenting Diego Rivera's 1937 "The Making of a Fresco Showing the Building of a City" mural at the SFAI.

Special Collections

The Rare Book Room

A small but significant collection of rare books includes photography portfolios, out-of-print and limited-edition monographs, rare exhibition catalogs, and books and catalogs on Art Institute alumni.

The Art Institute Archives

The archives house a wide range of documents concerning the history of the

Art Institute. Special collections include:

- Original transcripts and letters from the Western Roundtable on Modern Art, sponsored in 1949 by Art Institute director Douglas MacAgy. Participants were George Boas, Gregory Bateson, Kenneth Burke, Marcel Duchamp, Alfred Frankenstein, Robert Goldwater, Darius Milhaud, Andrew C. Ritchie, Arnold Schoenberg, Mark Tobey, and Frank Lloyd Wright.
- Documents related to the establishment of the first fine arts photography department at a college in 1946 by Ansel Adams and Minor White.
- A collection of photographs dating back to the late 19th century documenting the study of art and history of the Art Institute since its inception in 1871.



Artists' Books

Established in 1978, the artists' book collection consists of books as contemporary art objects and includes works by former students and faculty.

Media Department

The Media Department of the College, located in the Anne Bremer Memorial Library, houses a collection of slides, films, audiotapes, and special materials.

Slides

The collection contains 35,000 slides, with primary emphasis on contemporary art and a support collection of 13th through 19th century art historical and cultural slides. The photography slide collection - which includes the bequest of Margery Mann and special collections, such as works from the Farm Security Administration and film history in stills - is considered to be the strongest in the Bay Area. Slides of current faculty works are also available along with reserve materials for study. Slides

circulate to students for viewing and in-classroom use.

Films

The film collection consists primarily of graduate student and faculty films purchased through a grant from the Louis B. Mayer Foundation. These films are used both for teaching purposes by film faculty and graduate students, and occasionally for public screenings.

Audiotapes

The collection contains more than 500 tapes documenting visiting artist lectures, music (with an emphasis on contemporary new music), poetry, and works by artists who use sound as a medium. The "new music" tapes are one of the most complete resources available and include notes and writings by many of the artists and musicians. Conferences of the Society for Photographic Education and other relevant Bay Area events are also documented by tapes in this collection.

Videotapes

The Media Department includes a video viewing facility with color monitor, and 1/2" and 3/4" video decks. This facility is available for both faculty and student use. In addition, there is a small but growing collection of videotapes that complement the SFAI curriculum.

Friends of the Library

In response to requests from the community, the Anne Bremer Memorial Library established the Friends of the Library program in 1982 to coordinate donor relations and to offer full Library services to nonaffiliated Art Institute patrons. Friends have access to the Media Department's extensive slide collection, are given assistance with archival and in-depth research projects, enjoy circulation privileges, and receive special invitations to Library-sponsored events. Donations and membership fees support additional acquisitions and numerous on-going Library services.

ACADEMIC PROCEDURES AND REGULATIONS



The College offers Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA) degree programs, as well as courses for non-degree students in the following areas:

Painting
Sculpture/Ceramic
Sculpture
Printmaking
Photography
Filmmaking
Performance/Video

The Humanities Department provides adjunct curriculum in general studies of liberal arts and sciences.

Academic Year

The nine-month academic year consists of two semesters (fall and spring), each of which includes 15 weeks of instruction. In addition, there are two 6-week summer sessions annually. (See Academic Calendar.)

Course Load

The BFA degree program requires an average of 15 units per semester in order to be completed in four years. However, students are regarded as taking a

full-time load at 12 units or more. The MFA degree program requires an average of 12 units per semester in order to be completed in five semesters, and 12 units are regarded as a fulltime load for graduate students.

Course Numbering

Undergraduate courses are numbered 1-199 with beginning level courses numbered 1-99 and further level courses numbered 100-199. Graduate courses are numbered 200-299.

Schedule of Classes

Information concerning class offerings and hours is found in the *Class Schedule*, available before each registration period.

Registration

Students are required to register in person at the beginning of each semester. Early registration is held at the end of the preceding semester for continuing students who wish to reserve class space. (See Academic Calendar.)

Once completed and filed, the registration form becomes the official study list, and students may receive credit only for those classes listed on the form.

Registration after the second week of the semester requires approval of the academic advisor and instructors concerned, and is subject to a late fee. (See College Expenses.) Students are not excused by reason of late registration from regularly assigned class work.

Concurrent Enrollment

While enrolled in the College, students may receive degree credit for classes undertaken concurrently at other institutions only with prior approval of the academic adviser, Registrar, and chair of the major department. This is subject to the normal limitation for transfer credit, provided that the class work does not duplicate curricular offerings at the College. (See Transfer Credit.) Seniors

may not receive credit concurrently from any other institution.

Changes in Study List

Students may change, add, or drop classes only by following established procedures. Notice of a program change must be filed in writing with the Registrar. Normally, a class may be changed or added only during the first two weeks of the semester: a late fee is charged for program changes after the first week of classes. (See Academic Calendar and College Expenses.) Students who need to change their program after that time must obtain approval from the academic adviser and instructors of the classes in question.

Withdrawal from a Class

Students may withdraw from a class until the end of the fourth week of the semester. (See Academic Calendar.) Notice must be filed in writing with the Registrar. After the fourth week, students who wish to withdraw from one or more classes must obtain special permission from the academic adviser. Such withdrawals appear on the permanent scholastic record. Tuition refunds are given according to the prorated schedule. (See College Expenses.)

Leave of Absence Students planning to

discontinue their studies at the College for a temporary period must complete a Leave of Absence Request form, available from the Registrar. If students are considering enrollment in other schools or colleges during their leave, it is strongly recommended that they confer with the academic adviser to ensure transferability of credit toward their degree. Students in good standing who are on leave from the College for more than two consecutive semesters are required to apply for readmission; however, the usual fee is waived, and reentry is assured. Leaves of absence are not official until authorizations have been obtained from the Director of Student Affairs, the Director of Financial Aid and the Cashier. Graduate students who find it necessary to interrupt their studies file a petition with the academic adviser for a leave of absence, not to exceed one year. If such a leave delays completion of the program beyond 3½ years (seven semesters), the student must re-apply to the program on the basis of requirements in effect at that time.

Withdrawal from the College

Students who must withdraw from the College dur-

ing the semester are required to complete a Request for Approval of Withdrawal form available in the Registrar's Office. Withdrawals are not official until authorizations have been granted by the Director of Student Affairs, the Director of Financial Aid and the Cashier. Tuition refunds are given according to the prorated schedule. (See College Expenses.) Students are responsible for payment of any deferred tuition.

Grades

Grades are mailed to students after each semester and summer session. All grades except incompletes (INC) are considered final. An instructor may request a change of final grade when a computational or procedural error has occurred, but a final grade may not be changed as a result of re-evaluation of student work or completion of additional work. Class attendance is an important factor in the determination of grades. Students are required to inform instructors of reasons for any absence and to arrange to make up missed assignments. Reports of student progress, if work is unsatisfactory, are filed with the Registrar at the middle of each semester. Such reports are then mailed to students.

The following grading system is used for undergraduate students.

		grade
	grade	points
A	Excellent	4.0
В	Good	3.0
C	Satisfactory	2.0
D	Poor, but passing	1.0
F	Failing	.0
INC	Incomplete	
W	Withdrawn	
P	Passing	
NC	No Credit	

Instructors may choose to fine-tune the above grades by adding a + or - to a letter grade. The permanent record will reflect plusses and minuses and grade points will be assigned accordingly (plus or minus .3 points). The following grading system is used for graduate students:

Pass (equivalent to A or B)
Fail (any grade below a B)
INC (incomplete)
W (withdrawn)

Incompletes

The grade of INC may be assigned if work has been of passing quality, but incomplete because of serious illness or extraordinary extenuating circumstances that prevented completion of work prior to the end of a semester. Prior arrangements must be made with the instructor to assign an INC grade. If incomplete work is not made up by the end of the subsequent semester, the grade for the course automatically becomes F or NC. (See Academic Calendar.)

Pass/No Credit Option

Undergraduate students may elect to be graded *P* (pass) or *NC* (no credit) for any or all of their final 30 semester units (senior year) in upper division courses (numbered 100 or above), provided they have maintained a minimum *GPA* (grade point average) of 2.5 as of the end of their junior year.

Seniors must declare their preference for the *Pass/No Credit* option no later than the end of the second week of classes (see Academic Calendar) by petition to the Registrar's Office. (See *Academic Calendar*.)

Under this option the *P* grade earns credit; however, neither the *P* nor the *NC* is computed in the grade point average. Students may not change their grading option after the deadline for any reason whatsoever.

Grade Point Average

The grade point average (*GPA*), a student's average rating, is computed by multiplying those semester units evaluated with a numerical value grade to arrive at the total number of grade points earned and then dividing that sum by the same semester unit total. Detailed information on computing the *GPA* can be found in the *Student Handbook*, which is given

to all incoming students. Included in the student's SFAI *GPA* are all grade points and semester units that have been transferred to the Art Institute from other colleges or universities.

If a student believes that he or she has been graded unfairly, a grievance may be filed with the Dean of the College. A formal hearing is scheduled only after the student, instructor, and department chair have failed to resolve the dispute informally. The formal process is completed as expeditiously as possible. Students may not initiate the process after 6 weeks have elapsed since receipt of the grade in question.

Satisfactory Academic Progress

Undergraduate students are required to maintain a 2.0 cumulative *GPA* in



order to remain in satisfactory academic standing. It should be noted that students on financial aid are required to meet additional progress requirements noted in this bulletin in order to continue to receive such aid. Graduate students who have received a grade of NC will be placed on academic probation for the following semester, during which time this class must be made up. If two consecutive semesters include grades of NC, or two grades of NC are received in the same semester, the student may be dismissed without probation. In addition, academic probation and/or dismissal may be imposed by the Graduate Review Committee from the student's major department, should they deem that the student's work does not demonstrate

satisfactory academic progress.

Academic Probation

If an undergraduate student's cumulative GPA falls below a 2.0 (C), he/she is automatically placed on academic probation. While the Registrar makes every attempt to notify students of academic probation, it is the responsibility of the student to be cognizant of his/her standing. Students on academic probation are required to attain at least a 2.0 for the next semester. If this minimum is maintained, then a student is continued on probation for a second semester, at the end of which the cumulative GPA must return to a 2.0. If a student fails to comply with the terms of probation for any given semester, he or she may be dismissed. In addition, students whose cumulative GPA is higher than 2.0, but whose semester GPA falls below a 2.0 will receive a warning from the Registrar's Office.

Academic Dismissal

Undergraduates who fail to comply with the terms of probation or graduate students who fail to make satisfactory progress may be dismissed from the College.

Re-admission After Dismissal

After one year, an undergraduate student

dismissed from the College for academic reasons may petition the Dean for readmission. Petitions must be submitted no later than four weeks before the beginning of the semester for which re-admission is being requested. The Dean examines individual cases and, in some instances, may recommend remedial or other class work before granting re-admission, in order for such students to demonstrate their ability to meet the standards of the College.

Such recommended coursework may or may not be transferable to the student's academic program at SFAI. Students readmitted after dismissal are given new probationary terms by the Dean.

Graduate students dismissed from the MFA program may re-apply for admission to the program in another major, resubmit their portfolio for review, and complete the course requirements specific to the new major.

Academic Appeals

Students are expected to comply with all degree requirements and academic policies of the College, particularly with regard to completion of course requirements for graduation in the manner prescribed. If questions or problems arise concerning these policies, the academic adviser

should be consulted. In some cases, the academic adviser may recommend that a request for a waiver of academic policy be brought before the Variance Committee, composed of individuals appointed by the Dean of the College. The Committee reviews students' requests in light of their overall academic record, faculty support and recommendation, extenuating personal circumstances, and general quidelines set forth by the Committee. The Committee makes its recommendations to the Dean of the College, who has final authority in such academic matters.

Waivers

Specific subject requirements may be waived for currently enrolled students especially well-qualified by experience in a particular field of study. Such exception does not apply toward the total credit requirements for the degree.

Scholastic Records

Transcripts. Official transcripts of permanent academic records are issued upon written request of individual students. To request one or more transcripts, students must complete a request form in the Registrar's Office or send a letter bearing their signature. The first copy of the transcript is

provided free of charge. A minimal fee is charged for additional copies. (See *College Expenses*.)

Transcripts cannot be issued for students with unpaid tuition, emergency loans, library accounts, or other financial obligations to the College.

Access To, and Release of, Records. The College of the San Francisco Art Institute fully complies with the Family Educational Rights and Privacy Act of 1974, enacted to protect the privacy of educational records, establish the right of students to inspect and review their educational records, and provide guidelines for the correction of inaccurate or misleading data through formal and informal hearings. Students also have the right to file complaints with the Family Educational Rights and Privacy Act Office (FERPAO) concerning alleged failures by the College to comply with the Act. Information concerning this act is distributed to new students by the Office of Student Affairs at orientation, and may also be obtained from the Registrar's Office or by writing to the U.S. Department of Education, Washington, D.C. 20201.

Diplomas

Diplomas are available to students shortly after the annual commencement ceremonies in May and bear the degree and date of students' actual graduation. Students who have graduated at the end of the summer sessions (August) or fall semester (December) may arrange to pick up their diplomas in January in person or have them mailed if they are unable to attend Commencement in May. Both the diploma and official transcript note the degree awarded and date of graduation.

Bachelor of Fine Arts (BFA) Program

Declaration of Major

All students declare their major at the time of application for admission to the College. A course program for undergraduate students is planned for their first semester in the program, in accordance with the curriculum outline of the declared major. (See Major Requirements, departmental sections.) Thereafter, students choose their courses in relation to the published curriculum and in consultation with an academic adviser, as necessary.

Degree Requirements

Students are responsible for fulfilling all course requirements for the Bachelor of Fine Arts (BFA) degree and the minimum residency requirement of the College. Students are further responsible for consulting with the Registrar before the end of their junior year, ensuring completeness and accuracy of their academic records, and filing an application for graduation at the beginning of their final semester. (See Academic Calendar.)

Departmental requirements for graduation are those in effect when a particular major is declared. Subsequent changes in departmental requirements are applicable, provided they do not require students to enroll in more than a normal complement of courses during any one semester or summer session, or do not prolong the time required to complete BFA degree requirements. Department chairs may waive or substitute other course work for departmental requirements.

The Dean of the College, upon recommendations from the faculty, may confer the BFA degree on currently enrolled students who have completed the first three years' requirements in the major, in the humanities, and a minimum of two consecutive semesters (30 semester units) at the College.

The BFA degree requirements of the College in effect at the time of in-

itial enrollment are those that must be met for completion of the undergraduate program. Subsequent changes in degree requirements may be substituted with the approval of the Dean.

Undergraduates who have not graduated within ten years of their first enrollment must meet the requirements for graduation in effect on the date of anticipated graduation.

Although students may change their major at any time by consulting their academic adviser, such a change after the beginning of the junior year may require work beyond four years to complete all their degree requirements. It is possible to complete the requirements in two major departments, thus receiving a double major. Students who plan a double major should consult their academic adviser early to determine the most efficient way to complete all requirements.

Academic Advising

The Director of Student Affairs provides advising for students who seek help in planning their class schedule so as to satisfy their degree requirements and take advantage of a variety of curriculum offerings, such as internships and independent study. New students meet with the Director of Student Af-

fairs during their first semester and thereafter as needed. At each registration, the Registrar provides students with an up-dated curriculum record noting their academic progress and remaining degree requirements. The Registrar is also available for general advice and assistance.

In addition, faculty provide a major service to students by informally discussing their artistic direction and future goals.

Distribution of Courses

The program of study leading to the BFA degree normally extends over a period of four years (eight semesters). The degree requires satisfactory completion of a minimum of 120 semester units. Approximately two thirds of a student's work is taken in studio art (78 semester units) and one third in art history, liberal arts, and sciences (42 semester units). One semester unit is the equivalent of three hours per week for one 15-week semester, with course work divided between class attendance and outside study.

The studio classes must include a minimum of:

- 39 semester units in the major department
- 9 semester units in studio breadth requirements as outlined by the major department

• 30 semester units in elective studio classes (For specific studio class requirements and suggested patterns of study, see individual *Major Requirements*.)

The art history, liberal arts, and science classes must include a minimum of:

- 12 semester units in art history (including requirements of the major department)
- 6 semester units in the humanities foundation program, Visual Ideology in the Contemporary World
- 3 semester units in English
- 3 semester units in humanities
- 3 semester units in social science
- 3 semester units in natural science
- 12 semester units in elective liberal arts and sciences

Undergraduate Independent Study

Outstanding undergraduates may propose an independent study project of one semester's length, to be undertaken in their junior year away from the area. Such projects will be subject to the approval of a faculty adviser in the student's major department, the chair of the student's major department, and the Dean of the College. Such credit will not exceed twelve semester units in studio.



A humanities project may be taken concurrently, for which a separate proposal must be made. Credit will not exceed three semester units in *Humanities*.

(Prerequisites. The student must be a high sophomore or low junior in good standing at the time of application. In addition, the student must have been enrolled at least half time for one year and completed not less than thirty semester units in residence at the College, prior to the semester of independent study.)

Internship Course 196

Internships with offcampus organizations are available for academic credit. Descriptions of available internships are posted in the Student Affairs Office. Students may also propose their own internships for consideration. Interns have worked with galleries, arts support services, San Francisco Cinematheque, and local television stations.

Undergraduate students who have completed a minimum of 45 semester units are eligible for internships. Eligible students in good academic standing may register for an internship as long as half of their academic class load during a semester is taken in regularly scheduled classes. A maximum of 24 semester units of internships and/or special studies courses may be applied towards the BFA degree.

Special Studies Course 197

Undergraduate students who have completed a minimum of 45 semester units are eligible to work on special projects during a regular semester and receive appropriate academic credit under the guidance of a faculty member. Eligible students in good academic standing may register for special studies after receiving written approval from a faculty member, providing that half their academic class load during the given semester is undertaken in regularly scheduled classes. A maximum of 24 semester units in special studies and/or internship may be applied toward the BFA degree.

Master of Fine Arts (MFA) Program

The MFA program is planned to help students bring their work to the highest level of artistic achievement, and to assist them in acquiring the knowledge and skills necessary for the development of a professional career. The program consists of 60 units of work distributed over five semesters (which may be completed during a minimum of two academic years, including one or two summer sessions).

The program includes four 6-unit studio criticism seminars focused on students' work in art; two 3-unit interdepartmental theory and criticism seminars centered on current issues in one or another general aspect of the fine arts; four semesters of working individually with a faculty adviser at 3 units per semester; two semesters of work in the TA/Internship program at 3 units per semester; one full semester of independent study at 9 units; passage of a final review by the graduate faculty in the major; and presentation of a solo show in the annual MFA Exhibition at 3 units.

The MFA Curriculum

Course Requirements		Semester		
		1st	2nd	
First Year				
Studio Criticism		6 units	6 units	
Interdepartmenta				
and Criticism S	Seminar	3	3	
Faculty Adviser		3	3	
Second Year				
Studio Criticism :	Seminar	6	6	
Faculty Adviser		3	3	
TA/Internship		3 3 3	3	
Fifth Semester			3	
Independent Stud		9		
Preparation for th				
review and exh	ibition	3	_	

Students who fail the studio criticism seminar in their major will be subject to dismissal from the program.

Teaching Assistant/Internship arrangements are coordinated for the Department by the Office of Student Affairs, with all specific assignments of students subject to confir-

mation by the faculty member, Department or organization involved, and by the Department Chair.

Graduate Review Committee

In each department, a Graduate Review Committee, composed of the department chair, seminar leaders, and student's adviser, assesses students' progress on a regular basis and is responsible for setting any supplementary course requirements, as well as approving continued enrollment in the program.

A final review of work by members of the Graduate Review Committee in the appropriate major is required of all MFA candidates. Interim reviews may also be required, the scheduling and number of which vary according to policies set by individual departments. A detailed description of departmental review policies may be obtained from the Office of the Dean.

Students who have completed the 60 units of course work required for the MFA degree, but who choose to delay the final review, may register for a review at the end of either of the two subsequent semesters. Students who fail the final review may register for another review at the end of either (or both of) the two subsequent

semesters. Students may not enroll for more than a total of seven semesters. Graduate students register at the beginning of each semester so long as any degree requirements, including the final review, remain to be fulfilled. If the program is not completed within three-and-one-half vears of matriculation, students must re-apply for admission and are subject to entrance requirements in effect at that time.

Change of Major

Students who wish to change their major must reapply for admission to the program, resubmit their portfolio for review, and complete the course requirements specific to the new major.

Specific departmental information concerning independent study, special course and review requirements, and facilities is available from the Admissions Office.



STUDENT LIFE

Office of Student Affairs

The Office of Student Affairs is responsible for seeing that students are provided the information and support services they need to use their capabilities fully during school and after graduation.

Orientation

In connection with each semester's registration period, a full schedule of orientation activities is planned to acquaint new students with the Art Institute and the arts community of the greater Bay Area. (See Academic Calendar.) Specific activities include informational presentations, building tours, receptions, and trips to museums and galleries. While attendance at orientation is not mandatory, it is strongly recommended.

Student Handbook

A handbook is published annually to apprise students of essential information concerning life at the College and in the San Francisco Bay Area. Copies are distributed at orientation and are available free of charge from Student Affairs and Admissions.

Academic Advising

(See Academic Procedures and Regulations.)

Counseling

The Director of Student Affairs is available to discuss students' concerns about career choices, personal, and/or academic problems that may affect their successful adjustment to the Art Institute and their continued development as artists. A personal counseling service is provided, on campus, through a coordinated program with San Francisco State's Graduate Counseling Program. Counselors can see students for short-term counseling and can make referrals to outside professionals if needed.

The Director of Student Affairs also provides assistance with grievances and other school-related problems.

Veterans

The Registrar is the Veterans Administration coordinator on campus, providing certification of requirements for Veterans Administration benefits.

Personal Development and Placement

The Student Affairs Office believes that a successful career in the arts requires an informed investigation and preparation for the complexities of the job market. Students are encouraged to begin early to supplement their studies with real-world experiences such as internships, part-time work in areas related to their major field, exhibition of their work, and grant proposal writing. The Student Affairs Office conducts an informal series of workshops on these and related topics and provides information and advice on competitions, exhibition opportunities, grants, study abroad, internships, and supplemental vocational training.

The Job Locator/Developer assists students seeking part-time work by maintaining active files of such jobs and assisting students in contacting potential employers. Listings of full-time professional positions are maintained for graduating students and alumni. Full-time and part-time job openings are

posted prominently inside the Student Affairs Office.

Personal assistance is provided for resume writing, job-seeking techniques, and business aspects of being a professional artist. A slide registry is maintained for students who may wish to show work to prospective employers or galleries.

Also maintained are reference files where students are encouraged to keep letters of recommendation from instructors and other individuals. These letters are sent to employers or graduate schools upon student request.

Health

Students who need health care may obtain information from the Student Affairs Office on outside facilities, doctors, dentists, and other practitioners. A student health plan is available through the Institute's Personnel Office.

Housing

Most Art Institute students choose to live in apartments or studios, frequently sharing them with other students. Dormitory-like accommodations are available at several independent residence clubs in San Francisco. These clubs are essentially private dormitories and generally provide two meals per day as well as maid and linen service. Costs vary according

to accommodations, but are generally reasonable. The residence clubs provide a secure and friendly environment from which students can find long-term accommodations without feeling rushed. A housing information brochure is available from Admissions or Student Affairs.

Transportation

The Art Institute is well served by the city's extensive system of public transportation. A map of San Francisco indicating bus, cable car, and Munimetro routes is available from the Student Affairs Office or the San Francisco Municipal Railway, 949 Presidio Avenue, San Francisco, CA 94115.

Student Rights And Responsibilities

Students are responsible for reading this bulletin and the *Student Handbook*, for following the regulations and procedures set forth therein.

The College assumes that student conduct will demonstrate respect for the individual property rights of others, including the College and its property. The College further assumes that all Art Institute community members will respect city, state, and federal laws. A student may be suspended from classes or dismissed

from the College for any reason considered just cause (e.g., disruption of classes, abuse of property, plagiarism, theft).

Grievances

Students who have grievances against other students, staff, or faculty members should bring such matters to the attention of the Director of Student Affairs, who is responsible for explaining and implementing the grievance procedure.

Non-Liability

SFAI is not responsible for loss or damage to student work for any cause, at any time and any place, including when such work may be on exhibition, in storage, or in lockers on the SFAI premises.

Student Governance and Activities

Student Senate

The Student Senate is a forum for discussion and action concerning all matters affecting students. All currently enrolled students are eligible to serve on the Student Senate.

Two students are elected to the Art Institute's Board of Trustees for one year terms. The Senate also has representation on trusteegoverned committees of the Art Institute such as Academic Affairs, Finance, Executive, Exhibition, and Faculty Senate. The Student Senate sponsors the Diego Rivera Gallery program, annual SFAI Film Festival, Stillights Gallery (through the Photography Department), student organizations, and various special activities. These programs are supported by the \$10 nonrefundable student activities fee charged to all students each semester. Proceeds are administered solely by the Student Senate.

Student Exhibitions

The Diego Rivera Gallery program affords students the opportunity to have their work considered for inclusion in a year-round series of group exhibitions. Approximately 40 shows are presented each year, reflecting a wide range of media and ideas. Applications are solicited twice annually by a jury of students representing each studio department of the College. The program is administered by a student staff and funded by the Student Senate.

With its high ceiling and exposure to natural light, the gallery is an adaptable space well-suited to the exhibition of work in all formats. Occupying its north wall is a 30' x 40' mural that Mexican artist Diego Rivera painted in 1930/1931. Consistent with the W.P.A. spirit of the era, the fresco depicts the

working world of a modern American city in cross-section, dominated by the heroic figure of a workman. Within the framework of the painted scaffolding that divides the mural into sections are various figures representing different aspects of planning and construction. Seated on the central scaffold is a rear view of the artist.

Audio-Visual

The Audio-Visual Department, located in the Art Institute's 250-seat lecture hall, is a multi-media resource center that provides instructional equipment and technical assistance for classes, lectures, and special events.

Depending on the class schedule, the Lecture Hall is available to students one afternoon per week to view slides, project 16mm and super-8 films, listen to audiotapes, or look at videotapes with the assistance of a technician. The Department's Intermedia Workshop Room enables students to work privately or in small groups.

School Store

The Art Institute School Store stocks a wide assortment of painting and drawing materials, printmaking supplies, and other equipment at prices 10-75% less than those at retail art supply outlets. All net profits from sales are contributed to the Art Institute's Grants-in-Aid Fund.

Cafe

The SFAI Cafe is the Art Institute's on-campus restaurant. The menu features daily specials, soups, sandwiches, salads, and beverages.

Lockers

Lockers are provided free of charge each semester.
Students are responsible for removing all contents of lockers at the end of the Spring Semester.

Open Studio

Each Friday morning and afternoon during the regular semesters, students have the opportunity to draw or paint from the model in a designated studio. The program is open, free of charge, to all currently enrolled students.



COLLEGE EXPENSES AND FINANCIAL AID

Tuition

A non-refundable tuition deposit of \$200 is due from entering students within 30 days of notification of acceptance by the College. Class space is guaranteed upon receipt of the deposit and *Intent to Register* form. The deposit is applied toward the *first* semester's tuition.

Tuition for each semester is due in full at the time of registration. Checks and drafts are to be made payable to the San Francisco Art Institute. The tuition schedule given below is for the 1985/1986 academic year.

Tuition (per semester)

All Students

Units	
1	\$ 300*
2	600
3	900
4	1,200
5	1,500
6	1,800
7	2,100
8	2,400
9	2,700
10	2,800
11	3,000
12-15	3,100
Overload	3,100 + 100
(16 or more)	per additional unit

Independent Study 12 units (studio work)	900
15 units (studio work + Humanities)	1,200
Graduate Independent Study with use of SFAI facilities	1200
Graduate recording and review fee for students who have completed all course work but not yet passed	
final review	400

* Figures include the \$10 nonrefundable student activities fee.

Other Costs of Attendance

Current estimates for costs of books, supplies, as well as living and other expenses, may be obtained from the Financial Aid Office.

Tuition Changes

Students should expect some annual increases in tuition to meet rising costs. The College notifies students of tuition changes as far in advance as possible.

Tuition Deferments

Tuition deferments are available on a limited basis.

Deferment applications may be obtained from (and must be approved by) the Cashier. After the minimum non-refundable deposit of \$200 has been paid, the amount to be deferred may be paid 1/3 at the time of registration, 1/3 the following month, and 1/3 the following month. No deferments will be made for less than 6 units. No deferments can be given during registration. Students who do not complete their deferment applications before registration are required to register late, and will be charged a \$50 late deferment fee. There can be no exceptions to this rule.

Fees

Application

Payment of a \$25 nonrefundable fee must accompany all applications for admission to the BFA and MFA degree programs. It is *not* applied toward tuition.

Handling of Graduate Portfolios

Applicants to the graduate (MFA) program are charged a portfolio handling fee of \$15. Payment must accompany all shipped portfolios, or they cannot be returned. The fee is waived for applicants who deliver and pick up their portfolios. In addition to the handling fee, return shipping must accompany all portfolios.

Student Activities

A non-refundable activities fee of \$10 per semester (included in tuition charges) is used to provide support for the Diego Rivera Gallery program, and other activities sponsored by the Student Senate.

Student Identification Cards

Student IDs are issued free of charge at the time of registration. A fee of \$5 is charged for the replacement of lost cards.

Late Registration

A fee of \$50 is charged to students who register for credit after the close of the official registration period. (See *Academic Calendar*.)

Change of Program

A fee of \$25 is charged for each change of program after the first week of classes. (See *Academic Calendar*.)

Personal Checks Returned Unpaid

There is a charge of \$10 for all checks returned unpaid.

Laboratories and Materials Some departments assess laboratory and materials fees. Students should consult the particular department for complete information.

Graduate Student Studio Facilities Use

Studio facilities available to graduate students vary greatly from department to department. Students who wish to use studio facilities *must* contact the Admis-

sions Office for current information.

Graduate students who do *not* use Institute facilities will receive a \$200 tuition discount per semester.

Transcripts

The first copy of each student's academic record is issued free of charge. A fee of \$3 is charged for subsequent transcripts; payment must accompany the request. There is a special fee of \$5 for issuance of transcripts outside the regular processing schedule.

Withdrawals and Refunds

Students are responsible for payment of all tuition charges and fees incurred. Refunds can be made for tuition only, not for fees or surcharges. Refunds are authorized only if notice of withdrawal from a course is filed in writing with the Office of the Registrar. The day on which this written notice is submitted is the official date of withdrawal for purposes of determining the amount of the tuition refund. Responsibility for filing notices of withdrawal rests entirely with the student. Any money owed the College is due on the official date of withdrawal. Students who stop attending classes without notifying the Registrar are ineligible for refunds.

Refunds are based on the

entire amount of tuition for the course(s) being dropped, and are made according to the following schedule:

First full week	
of classes	100%
Second week	80%
Third week	60%
Fourth week	40%
Fifth week	20%
Sixth and	
subsequent weeks	0%

Full refunds of the amount over the non-refundable tuition deposit are given before the first day of classes. Refunds are not made after the fifth week of classes.

Unpaid Accounts

Grade reports, transcripts, degrees, or certificates cannot be released for any student whose account has not been paid in full. nor may a student whose account is delinquent register for subsequent semesters.

Financial Aid

The Financial Aid Program is administered to assist those students who could not otherwise afford to attend the San Francisco Art Institute. Prospective students in need of financial aid are encouraged to inquire with the Financial Aid Office about possible sources of assistance.

Financial aid is available in the form of scholarships. grants, loans, and part-time employment. Awards are

based on students' verified financial need, as well as the amount of funds available. Students who apply for financial aid are considered for all programs for which they are eligible. Awards are made after students have been accepted into a degree program, or, if currently enrolled, are making satisfactory progress as defined by financial aid toward completion of their degree. Application for financial aid must be made for each school year.

Applications

Application for financial aid is made by filing a Financial Aid Form (FAF) or Student Aid Application for California (SAAC) with the College Scholarship Service (CSS) and having the need analysis sent to the Art Institute. A signed photocopy of the student's and/or parents' U.S. tax return or an affidavit that one was not filed is required. Priority is given to applicants whose files are complete by April 1. To provide adequate processing time, the FAF or SAAC should be completed and mailed to the College Scholarship Servce by the SAAC deadline of February 11. Applications received after the priority deadline are evaluated for eligibility but awards are contingent upon availability of funds. Students are urged to seek

financial aid from sources

not administered by the College, such as state and local scholarship programs, Veterans Administration. service clubs, and similar agencies. Information and applications may be available from the Financial Aid Office or the anpropriate agency. Because governmental student aid appropriations and eligibility requirements are subject to change, prospective applicants should contact the Financial Aid Office for information and procedures before applying.

Grants and **Scholarships**

All entering, continuing, and re-entering students who meet eligibility requirements may apply for Art Institute grants. A total of approximately \$350,000 was awarded from the SFAI grants fund during the academic year 1984/1985. Grants are awarded from various SFAI sources, including the following memorial and restricted scholarships.

Need-Based, Awarded by Financial Aid Office

- Anne Bremer Memorial Scholarship — established to help students of demonstrated ability to obtain an art education.
- Edwin Wilson Coles Art Scholarship — for a student majoring in painting or sculpture.

- Ford Foundation Endowed Scholarships —
 established by the Foundation to benefit
 students majoring in
 studio art.
- Aline Gunst Memorial Scholarship — awarded to a needy and deserving student.
- Sine Marie Hahn Scholarship — awarded to a needy and deserving student majoring in painting.
- Pacific Telesis
 Scholarship awarded
 to three photography
 students per year.
- James D. Phelan Scholarship — awarded to needy and deserving students.
- Edna Reichmuth Scholarship — established to assist deserving graduates of Alameda County California high schools.
- Abraham Rosenberg
 Scholarship awarded
 to a needy and deserving
 student.
- Virgil Williams Scholarship — awarded to a needy and deserving student.

Following Awards are Merit-Based and are determined By Faculty Review for Continuing Students:

• Ellen Hart Bransten

Memorial Scholarship —

up to full tuition for one
semester to a fourth year
undergraduate student in
painting. The recipient
must demonstrate future
promise.

- Hector Escobosa
 Memorial Scholarship
 up to full tuition for one
 semester to an advanced
 painting student of
 outstanding ability and
 dedication who has
 maintained an honors
 standing throughout the
 College curriculum.
- Robert Howard/Adaline
 Kent Scholarship up to
 one-half tuition for an
 outstanding sculpture
 student.

For Entering Students:

 Sobel Memorial Scholarship — Each year a nationwide scholarship competition is held for newly entering undergraduate students. A limited number of grants are awarded to those students who demonstrate truly superior ability through their portfolios. Departmental faculty review portfolios in mid-March and select winners. Details concerning the Sobel Scholarship competition are published each January.

Community College Scholarships

Partial tuition scholarships are available for students transferring to SFAI from selected community and junior colleges. Selection criteria include financial need and the student's professional promise as an artist. Scholarship recipients are selected after screening

by the art faculty of their community college. They must be eligible for admission to the SFAI BFA program and must also apply for all federal and state financial aid programs for which they may be eligible. A current listing of community and junior colleges invited to nominate students is available from the Admissions and Financial Aid offices.

Federal and State Aid Sources

Financial aid is available on the basis of financial need from several federal and state student aid programs. To be eligible, applicants must be U.S. citizens, permanent residents or living in the United States for other than a temporary purpose. They must also have registered for Selective Service if required to do so. Completion of the FAF or SAAC sent to the College Scholarship Service for processing will establish eligibility for most of these programs, although in some cases a special application or supplement may be required.

Pell Grants

Formerly called Basic Educational Opportunity Grants, Pell Grants are made on the basis of financial need as long as is necessary to complete the requirements for a first bachelor's degree, while maintaining financial aid with satisfactory progress.

Supplemental Education Opportunity Grants (SEOG)

These are available to all undergraduates seeking a first bachelor's degree, and are awarded on the basis of financial need. Eligibility continues as long as is necessary to get the first bachelor's degree, while maintaining financial aid with satisfactory progress.

College Work-Study (CWS) Program

Funded primarily through federal assistance, the College Work-Study program is open to undergraduate and graduate students who are enrolled at least half-time. It provides employment opportunities for students who have financial need. Work-study jobs are located at SFAI, although some may be available off campus in non-profit agencies.

Students ineligible for CWS awards may contact the Job Locator/Developer in the Student Affairs Office for assistance in finding jobs off campus. (See Student Affairs.)

Guaranteed Student Loans (GSL)

Undergraduate and graduate students enrolled at least half-time are eligible for *Guaranteed Student Loans* if they pass the required needs test. The loans are made by banks, savings and loans, credit unions or other qualified agencies. To first-time borrowers, the interest rate is

8% per annum; the federal government pays the interest while the student is in school and for 6 months after the student leaves school. These loans are insured by either a state guarantee or other authorized agency. GSL applications must be completed by both the student and SFAI before submission to the lender. The student may ask his or her own financial institution if it makes student loans, and a listing of lenders is available at the Financial Aid Office.

"PLUS" Loans (Auxiliary Loans to Assist Students) PLUS loans are made to qualified graduate, certain independent undergraduate, and parents of dependent undergraduate students. In California they are known as CLAS loans. Applications are completed by the parents or the student and the school. Parent borrowers are required to complete a credit information supplement. Payments are made beginning 60 days after issuance of the check, and all interest and principal is paid by the borrower. Information may vary from state to state. However, most current information is available from the Financial Aid Office.

California State Grant Program

All California residents who apply for financial aid must submit the Student Aid Ap-

plication for California (SAAC) unless the application is after the deadline of February 11. Residency requirement is fulfilled if you will have been a resident of the state one year by the beginning of the Fall semester. The number available is limited by the state's budget each year. Award winners are selected by the California Student Aid Commission.

- Cal Grant A available for the first 8 semesters of full time study toward a first bachelor's degree. Selection criteria include financial need and grade point average or SAT scores.
- Cal Grant B to assist high-potential students from minority/low income familities. In order to qualify, the applicant cannot have completed more than 16 units or one semester of undergraduate work. The grant is renewable for an additional three years. This is both a tuition and subsistence grant after the first two semesters.
- California Graduate
 Fellowships awarded
 for full time graduate
 study on the basis of applicant's financial need.
 Graduate Examination
 (GRE) scores, career
 plans, and socioeconomic background
 are taken into consideration. Selection is based
 75% on disadvantaged

background. Applicants must take the *GRE* no later than the February testing date.

State Programs Outside California

Residents of states other than California may be eligible for state grants. These include Connecticut, Pennsylvania, Rhode Island and Vermont. Students should contact their state's department of educational assistance for information on grant programs available for students who study out of state.

Financial Aid Satisfactory Progress

BFA students receiving financial aid, which may in-

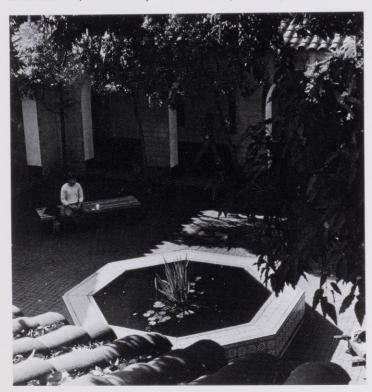
clude a GSL, are required to maintain a cumulative GPA of at least 2.0 in the BFA program, and full-time students are required to complete 12 units per semester. The BFA degree must be completed within 10 semesters after entering as a first year full-time student. Approved Leave of Absence does not count toward the total number of semesters, and part-time enrollment extends the time proportionately. Parttime students are required to complete all units for which they are registered each semester. Students failing to complete all units as required will have a unit deficiency. Arrangement for making up the unit deficiency is to be made with

the Director of Student Affairs.

MFA students receiving financial aid are required to maintain a cumulative 3.0 GPA (equivalent of a "P" grade). Students are required to complete 12 units each semester, and the program must be completed in a maximum of six semesters. Approved Leave of Absence does not count toward the total number of semesters. If all units taken are not completed, a unit deficiency will result. MFA students are required to make up unit deficiencies according to the same regulations as BFA students. (See BFA regulations above.)

In both BFA and MFA degree programs, if the student has more than 9 units deficiency, the student will be put on Financial Aid Probation unless there is an approval of appeal due to mitigating circumstances. If on Academic Probation, the student is automatically on Financial Aid Probation.

While on Financial Aid Probation, the student will be required to live up to the Satisfactory Progress Agreement each semester and maintain the 2.0 GPA (3.0 for MFA students). If the student fails to do so, aid will be suspended for one school year.



ADMISSION

The Admissions Office at SFAI helps students decide how best to begin and further their education as fine artists. Often, it is difficult to predict whether a prospective student will succeed at the Art Institute. The openness, freedom, and diverse curriculum of the College are most suitable for young artists who have a clear sense of direction and self-discipline. The admissions process creates a dialogue in which these elements can be discussed and measured, encouraging students who are most likely to thrive in



this environment to do so, and those who may not to find a more appropriate place for their education and artistic development. Because the admission process is highly personalized, each application is reviewed on an individual basis. There are no arbitrarily imposed criteria for acceptance. All admissions decisions are made by the Admissions Committee with the cooperation of departmental faculty. Applicants may appeal decisions of non-acceptance through written petition to the Dean of the College.

Procedures

Prospective students declare their major at the time of application for admission to the College. While applications are accepted throughout the calendar year, students are encouraged to apply well in advance of the registration period for the semester of their planned first enrollment. (See Admissions Schedule.) Financial aid applicants must have notification of their acceptance by the College before their financial aid application can be considered (See Financial Aid.)

Undergraduate (BFA) Program

Application Procedures

In order for an application for admission to be considered, the following items must be received by the Admissions Office.

- Completed application form and statement of purpose (included in the back of the bulletin or available from the Admissions Office).
- \$25 application fee (non-refundable).
- Official high school transcripts for all applicants who are coming directly from high school,

or who have completed less than one year of full-time study at an accredited college. Students who have received the General Equivalency Diploma (G.E.D.) must submit their test results with secondary school transcripts.

- Official academic transcripts from all colleges, professional schools, and universities previously attended.
- A portfolio, consisting of 10 to 15 slides of the student's work. (This requirement may be waived in some cases by special written request to the Director of Admissions.) Original work larger than 20" x 30" is accepted only when

presented in person in an admissions interview. Special events will be held for this purpose during the fall and winter at various locations throughout the country. Arrangements for these interviews may be made by contacting the Admissions Office. Interviews in the SFAI Admissions Office may also be arranged at any time.

Note: Filmmaking and Performance/Video majors may choose to submit one representative work (maximum length, 15 minutes; format, 8mm or 16mm film, 1/2" or 3/4" video cassette). Written documentation of performance works, or proposals, or screenplays may be submitted in lieu of an actual work. Applicants to these departments may also choose to submit slides or photographs of work from other media.

The Admissions Committee may, in some cases, require letters of recommendation or personal interviews. Applicants will be notified directly if this is the case.

All required credentials accompanying applications become the property of the College and cannot be returned. Slide portfolios will be returned C.O.D. upon request.

Applicants are notified in writing of their acceptance or rejection.

After formal notification of acceptance by the College,

new students should return the completed *Intent to Register* form with payment of the \$200, non-refundable tuition deposit. Upon receipt of the form and the fee, admissions counselors work with new students to develop a program of courses designed to meet individual needs and interests.

Foreign Students

The College is approved by the U.S. Immigration and Naturalization Service for enrollment by nonimmigrant alien students. Undergraduate foreign students must attend fulltime (at least 12 semester units), make satisfactory progress toward the BFA degree, and agree to comply with all governmental regulations of both the United States and their home country. Foreign applicants to the College must submit:

- Completed application form and non-refundable application fee (by international money order, U.S. currency only).
- A portfolio.
- Certified copies, in English, of all secondaryschool records, college records (if any), school certificates, and results of matriculation examinations.
- Results of the Test of English as a Foreign Language (*TOEFL*). A minimum score of 500 is required. In some cases,

students with sub-standard *TOEFL* scores may be admitted with the provision that they enroll for special remedial English classes concurrent with courses at SFAI. The code number for the Art Institute is 4036. (Information concerning both the *TOEFL* and English-language programs is available from U.S. embassies and consulates.)

• Financial statement. The U.S. Immigration and Naturalization Service requires the College to certify the financial resources of all foreign applicants. A *Certificate of Finances* form is sent to foreign applicants upon acceptance.

When the preceding documents have been correctly completed and returned to the Admissions Office, and the application has been accepted by the Art Institute, the 1-20 form necessary for the student visa (F-1) is issued. The 1-20 is usually issued two months before registration.

Transfer Credit

To be transferred directly, credit must have been earned from an accredited college or university for course work completed with a grade equivalent to "C" or better. Studio credits earned from unaccredited institutions will be evaluated on the basis of portfolio as received by the appropriate Department Chair and the Director of

Admissions and credit will be awarded at their discretion. No credit is awarded for "life" or "work" experience.

Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously earned college credit, and if the work has been completed satisfactorily. Those applicants who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Admissions Office for evaluation.

Transfer units from an accredited college or university are credited toward the BFA degree insofar as they are related to the undergraduate curriculum. Credit is awarded for approved courses on the basis of equivalent semester units.

Of the 120 semester units required for the BFA degree, a maximum of 54 semester units is accepted in fine arts studio courses. Of these, 6 semester units may be transferred for studio courses in subjects other than fine arts (e.g., crafts). Of the 30 semester units required in liberal arts and sciences, a maximum of 24 semester units is accepted. Liberal arts and science courses accepted in transfer include English composition, humanities. social science, and natural

science. A maximum of 6 semester units in any one discipline (e.g., foreign language, history, political science, biology) is accepted. Twelve semester units in art history are accepted if the coursework corresponds to that required for the BFA degree at the College.

Credit by Examination

Students may receive credit for general studies course requirements (liberal arts and sciences) on the basis of results of the College Entrance Examination Board (*CEEB*) Advanced Placement Examinations. Test results are subject to evaluation.

Non-Degree Status

Individuals who wish to enroll for classes without pursuing a formal degree may enter the College as "non-degree" students. Non-degree students may enroll for full, or part-time study on a space available basis. Such students do not declare a major and are not assigned class standing. They are free to enroll in any class for which they are qualified, but may not enroll in graduate classes. Financial aid is not available for non-degree students.

In order to be admitted on a non-degree basis, students must submit the application form and application fee, but need not submit academic transcripts or portfolio. The College reserves the right to deny registration to continuing non-degree students who have already completed 30 semester units of credit on a non-degree bases, if their academic progress has been deemed unsatisfactory.

Non-degree students who have paid the \$200 tuition deposit may reserve space in classes starting one month prior to the start of the next semester.

Students with a bachelor's degree in the fine arts may wish to avail themselves of the non-degree option to develop a portfolio in preparation for application to the graduate (MFA) program. Foreign students may be admitted under this option for one semester only, provided they register as full time students (12 semester units) and apply for admission to the MFA program for the following semester.

Non-degree enrollment is also appropriate for students who hold a baccalaureate degree and wish to undertake additional studies beyond the degree, but not work toward an advanced degree at the College.

Non-degree students are awarded credit for successfully completed courses and pay tuition and handicaps. For information concerning accessibility of programs and facilities for a specific handicap, please contact the Admissions Office.

Summer Sessions

Formal application for admission to the College is not required for undergraduate summer enrollment, and there are no special procedures for foreign students. However, students are advised to use the advance reservation system described in the summer sessions announcement to reserve class space by mail. Summer course descriptions, class schedules, and complete enrollment information are available from the Admissions Office.

Graduate (MFA) Program

Admission standards established by the *Graduate Review Committee* for applicants' area of emphasis (major) are based primarily on the quality of portfolios. Completion of an appropriate undergraduate degree or the equivalent is pre-requisite to graduate study in the visual arts. Any deficiencies must be made up by concurrent graduate/undergraduate enrollment at SFAI.

Application Procedures

Applicants to the MFA degree program must sub-

mit the following to the Admissions Office on or before the application deadline for the semester of intended enrollment. (See Admissions Schedule.)

- Completed application form (inside the back cover of this bulletin or obtainable from the Admissions Office) and payment of the non-refundable application fee. (The application form and fee must be sent prior to, and separate from, the portfolio.)
- Official transcripts of all undergraduate and graduate work (both completed and in progress) sent directly from each college or university attended. All such credentials become the property of the College and cannot be returned.
- Portfolio. Applicants to the MFA program must demonstrate proficiency in their major field by submitting a portfolio of original work. Portfolios must be received only within the 10 days preceding the application deadline. All portfolios require a \$15, nonrefundable handling fee and are returned C.O.D.

In addition to the nonrefundable handling fee, the cost of shipping must accompany all portfolios to be returned to addresses outside the continental United States. No responsibility can be assumed for work lost or damaged for any reason, either in transit or while at the College for review. Applicants who

work lost or damaged for any reason, either in transit or while at the College for review. Applicants who wish to insure their work must make their own arrangements.

The portfolios of all applicants are reviewed by the Graduate Review Committee of the major department to which admission is being sought. The College reserves the right to refuse admission on the basis of original work submitted.

All applicants are notified in writing of their acceptance or rejection.



Foreign Students

Portfolio handling fees and cost of return shipping must be submitted in the form of an international money order (U.S. currency only). For special administrative procedures concerning admission of foreign applicants to the MFA program, see BFA Program, Foreign Students.

Portfolio Requirements

Filmmaking

Applicants submit two or more examples of film work. These may be in the

form of 8mm or 16mm, sound or silent films; ½" or ¾" videotapes of filmwork, slides or other documentation of installations or extended film work.

The statement of purpose is given serious consideration and an in-person or phone interview is required. Please label films with title, date of completion, and projection needs. Be sure to include a self-addressed stamped postcard if you wish to be notified of receipt of your portfolio.

Painting and Sculpture
Applicants submit six examples of work in their area of emphasis, and a selection of drawings completed within the 18 months prior to application, each labeled with the applicant's name and completion date of the work. An inventory must accompany

the examples.

It is preferable to examine actual work rather than slides; however, those applicants who reside outside a 100-mile radius of San Francisco may submit a portfolio consisting of 25 slides of work completed within 18 months prior to application. Each slide must be marked with the applicant's name, completion date, medium, and dimensions of the work. Slides must be sent in a Kodak carousel, correctly inserted, ready for projection, and must be accompanied by an inventory giving applicant's name and the title, date, size and medium of each work. The completed application and carousel must be received no later than the application deadline. (See Admissions Schedule.)

Performance/Video

Applicants submit documentation of specific pieces (i.e., videotapes, audiotapes, slides, written documents, drawings, photographs, etc.). Presentations of live performance works may also be arranged by contacting the Department Manager for specific guidelines at least two weeks before the application deadline. (See Admissions Schedule.)

Photography

Applicants submit a portfolio of work consisting of at least 15 to 25 original photographs. Portfolios should embody what applicants believe is a substantial representation of their work. It is preferred that work not be matted. Interviews may be required.

Printmaking

Applicants submit a minimum of 10 examples of work in printmaking and a selection of drawings completed within the 10 months immediately preceding application. Each work should be labeled with the applicant's name and completion date of the work. An inventory should accompany the examples. Slides are acceptable.

BOARDS, COMMITTEES-AND STAFF

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Student Affairs

Linda Vega, Director Susan Coleman, Job Locator/Developer Karen Chait, Assistant

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Mimi Arioli, Registrar Dru Alfe, Assistant Registrar

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Ernest Jung, Assistant Accountant Valerie Gostanian, Cashier Dawn Kelly, Assistant Cashier

Audio-Visual

Chris Miller, Manager Michael Emery, Assistant

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Gail Ganino, Manager Denise Shavers, Shipping Clerk

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E.J. Yurkov, Acting Manager Ann Mueler, Assistant Manager

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Elsa Marley, Supervisor Anthony Hooks, Security Barbara Johnson, Security

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Exhibitions

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ACADEMIC CALENDAR

Spring Semester 1986

Tuition for Continuing Students who registered in December is due in full. Class space cannot be held after this date if tuition has not been paid.

Semester begins. Orientation, Entering Students. Registration, Entering BFA Students.

Orientation activities. Registration, Continuing and Re-Entering Degree Students. Registration, Non-Degree Students.

Orientation activities. Registration, MFA Students. Last day to register without late fee.

Martin Luther King Day. Holiday. Instruction begins.

Last day to change program without fee.

Last day to add courses. Last day to register.

Last day to withdraw from classes without "W" grade.

Presidents' Day. Holiday.

Applications due for BFA and MFA degrees to be conferred in May 1986.

Mid-semester grading period.

See Admissions Schedule (MFA Program) for Fall 1986 admission. Spring recess.

See Admissions Schedule (MFA Program) for Fall 1986 admission.

Financial Aid Forms received by this date will be given priority consideration for academic year 1986/1987.

January 10

January 14

January 15

January 16

January 20 January 21

January 24

January 31

February 14

February 17

March 3

March 10-14

March 17 March 17-21

March 27

March 31

Last day to apply for Independent Study for Summer or Fall Semester, 1986.

Last day to apply for Graduate (MFA) assistantships for Fall Semester, 1986.

Registration, Continuing Degree Students for Fall Semester, 1986. A \$200, non-refundable tuition deposit is required. Tuition is due in

full on or before August 15. Class space cannot be held after that date if tuition has not been paid.

Semester ends. Last day to withdraw from classes with "W" grade. Last day to remove incomplete grades from Fall semester, 1985.

Annual Commencement, Exhibition of student work.

Summer Sessions 1986

Session I May 26 -July 3 July 4

Independence Day. Holiday. July 7 -Session II August 15

Fall Semester 1986

Tuition for Continuing Students who registered in May is due in full. Class space cannot be held after this date if tuition has not been paid.

Semester begins. Orientation, Entering Students. Registration, Entering BFA Students.

Orientation activities. Registration, Continuing and Re-Entering Degree Students. Registration, Non-Degree Students.

Orientation activities. Registration, MFA Students. Last day to register without late fee.

Labor Day. Holiday. Instruction begins.

Last day to change program without fee.

Last day to add courses. Last day to register. Last day to withdraw from classes

without "W" grade. Applications due for BFA and MFA

degrees to be conferred in December 1986.

April 14

April 21

April 30 -May 1

May 9

May 18

August 15

August 26

August 27

August 28 September 1

September 2

September 9

September 16

September 30

October 15

Mid-semester grading period.	October 27-31	Mid-semester grading period.	March 16-20
Last day to apply for Independent Study for Spring Semester, 1987.	November 19	See Admissions Schedule (MFA Program) for Fall 1987 admission.	March 17
Last day to apply for Graduate		Spring recess.	March 23-27
(MFA) assistantships for Spring Semester, 1987. See Admissions Schedule (MFA Program) for		See Admissions Schedule (MFA Program) for Fall 1987 admission.	March 27
Spring 1987 admission.	November 25	Financial Aid Forms received by	
Thanksgiving recess. Holiday.	November 27-28	this date will be given priority consideration for academic year	
Registration, Continuing Degree Students for Spring Semester,		1987/1988.	March 31
1987. A \$200, non-refundable tui- tion deposit is required. Tuition is		Last day to apply for Independent Study for Summer or Fall	
due in full on or before January 10.		Semester, 1987. Last day to apply for Graduate	April 14
Class space cannot be held after that date if tuition has not been		(MFA) assistantships for Fall	
paid.	December 3-4	Semester, 1987.	April 21
See Admissions Schedule (MFA Program) for Spring 1987		Registration, Continuing Degree Students for Fall Semester, 1987.	
admission.	December 5	A \$200, non-refundable tuition	
Semester ends. Last day to		deposit is required. Tuition is due in full on or before August 15. Class	
withdraw from classes with "W" grade. Last day to remove in-		space cannot be held after that	4 1100 00
completes from Spring Semester,	D 1 10	date if tuition has not been paid. Semester ends. Last day to	April 29-30
1986 and Summer Sessions.	December 12	withdraw from classes with "W"	
Spring Semester 198	,	grade. Last day to remove in- complete grades from Fall	
Tuition for Continuing Students who registered in December is due		semester, 1986.	May 8
in full. Class space cannot be held		Annual Commencement. Exhibition of student work.	Mov 17
after this date if tuition has not been paid.	January 9	Summer Sessions 198	May 17
Martin Luther King Day. Holiday.	January 19	Session I	
Semester begins. Orientation,		Session I	May 26 - July 2
Entering Students. Registration, Entering BFA Students.	January 20	Independence Day. Holiday.	July 4
Orientation activities. Registration,		Session II	July 6 -
Continuing and Re-Entering Degree Students. Registration,			August 14
Non-Degree Students.	January 21	Fall Semester 1987	
Orientation activities. Registration,		Tuition for Continuing Students	
MFA Students. Last day to register without late fee.	January 22	who registered in May is due in full. Class space cannot be held	
Instruction begins.	January 26	after this date if tuition has not	August 14
Last day to change program without fee.	January 30	been paid. Semester begins. Orientation,	August 14
Last day to add courses. Last day to register.	February 6	Entering Students. Registration, Entering BFA Students.	August 25
Presidents' Day. Holiday.	February 16	Orientation activities. Registration, Continuing and Re-Entering	
Last day to withdraw from classes without "W" grade.	Enhruary 22	Degree Students. Registration,	A
Applications due for BFA and MFA	February 23	Non-Degree Students. Orientation activities. Registration,	August 26
degrees to be conferred in May		MFA Students. Last day to register	
1987.	March 3	without late fee.	August 27

Labor Day. Holiday. Instruction begins.	September 7 September 8	Orientation activities. Registration, MFA Students. Last day to register	
Last day to change program	00010111201	without late fee.	January 21
without fee.	September 14	Instruction begins. Last day to change program	January 25
Last day to add courses. Last day to register.	September 21	without fee.	January 29
Last day to withdraw from classes		Last day to add courses. Last day to register.	February 5
without "W" grade.	October 2	Presidents' Day. Holiday.	February 15
Applications due for BFA and MFA degrees to be conferred in		Last day to withdraw from classes	February 19
December 1987.	October 15	without "W" grade.	repruary 19
Mid-semester grading period.	October 26-30	Applications due for BFA and MFA degrees to be conferred in May	
Last day to apply for Independent Study for Spring Semester, 1988.		1988.	March 4
See Admissions Schedule (MFA		Mid-semester grading period.	March 14-18
Program) for Spring 1988 admission.	November 19	See Admissions Schedule (MFA	March 18
	November 15	Program) for Fall 1988 admission.	March 21-25
Last day to apply for Graduate (MFA) assistantships for Spring		Spring recess. See Admissions Schedule (MFA	Watch 21-25
Semester, 1988.	November 25	Program) for Fall 1988 admission.	March 28
Thanksgiving recess. Holiday.	November 26-27	Financial Aid Forms received by	
See Admissions Schedule (MFA		this date will be given priority con-	
Program) for Spring 1988	November 30	sideration for academic year 1988/1989.	April 1
admission. Registration, Continuing Degree	November 30	Last day to apply for Independent	April
Students for Spring Semester,		Study for Summer or Fall	
1988. A \$200, non-refundable tui-		Semester, 1988.	April 15
tion deposit is required. Tuition is due in full on or before January 11.		Last day to apply for Graduate	
Class space cannot be held after		(MFA) assistantships for Fall Semester, 1988.	April 22
that date if tuition has not been	December 2-3	Registration, Continuing Degree	
paid. Semester ends. Last day to	December 2-3	Students for Fall Semester, 1988.	
withdraw from classes with "W"		A \$200, non-refundable tuition deposit is required. Tuition is due in	
grade. Last day to remove in-		full on or before August 15. Class	
completes from Spring Semester, 1987 and Summer Sessions.	December 11	space cannot be held after that	
1007 and banning bessions.	December 11	date if tuition has not been paid.	April 27-28
		Semester ends. Last day to withdraw from classes with "W"	
Spring Semester 1988	3	grade. Last day to remove in-	
Tuition for Continuing Students		complete grades from Fall	
who registered in December is due		semester, 1987.	May 6
in full. Class space cannot be held after this date if tuition has not		Annual Commencement. Exhibition of student work.	May 15
been paid.	January 12	tion of Student Work.	May 15
Martin Luther King Day. Holiday.	January 18		
Semester begins. Orientation,		Summer Sessions 198	8
Entering Students. Registration,	1	Session I	May 23 -
Entering BFA Students.	January 19	369910111	July 8
Orientation activities. Registration,		Independence Day Holiday	July 4

July 4

July 11 -August 19

Independence Day. Holiday.

Session II

January 20

Continuing and Re-Entering
Degree Students. Registration,
Non-Degree Students.





Admissions Schedule

Undergraduate (BFA) Program

Fall semesters. To qualify for early reply date, completed applications and transcripts must be received by *mid-April*.

Spring semesters. To qualify for early reply date, completed applications and transcripts must be received by *mid-August*.

Graduate (MFA) Program

Spring Semester, 1986. Completed applications and transcripts must be received before December 5, 1985. Portfolios of actual work are to be received between 10 am, November 25, and 4 pm, December 5.

Fall Semester, 1986.
Completed applications and transcripts must be received before March 27, 1986. Portfolios of actual work are to be received between 10 am, March 17, and 4 pm, March 27.

Spring Semester, 1987.
Completed applications and transcripts must be received before December 4, 1986. Portfolios of actual work are to be received between 10 am, November 24, and 4 pm, December 4.

Fall Semester, 1987.
Completed applications and transcripts must be received before March 26, 1987. Portfolios of actual work are to be received between 10 am, March 16, and 4 pm, March 26.

Spring Semester, 1988.
Completed applications and transcripts must be received before December 3, 1987. Portfolios of actual work are to be received between 10 am, November 23, and 4 pm, December 3.

Fall Semester, 1988.
Completed applications and transcripts must be received before March 31, 1988. Portfolios of actual work are to be received between 10 am, March 21, and 4 pm, March 31.



Admission Check-list

As you complete the process of applying for admission to the College, it is suggested you use the following list to make certain that all required credentials have been sent to the Admissions Office.

In requesting transcripts from other colleges and universities, you should bear in mind that approximately three weeks are necessary for transcripts to be issued and received at the Art Institute.

If you have difficulty providing any of the required documents, contact the Admissions Office for further assistance.

Undergraduate (BFA) Program

- Completed application, including personal statement and \$25 fee (nonrefundable).
- High-school transcript(s), if less than 1 year of full-time study completed at an accredited college or university.
- __ Official transcript(s) from college(s) previously attended.
- __ Portfolio.
- __FAF (if applying for financial aid).

Graduate (MFA) Program

- Completed application, including personal statement and \$25 fee (nonrefundable).
- Portfolio (see departmental requirements) and \$15 fee (nonrefundable).
- Official transcript(s) from college(s) previously attended.
- __FAF (if applying for financial aid).

Foreign Students

- Completed application, including personal statement and \$25 fee (nonrefundable), U.S. funds.
- Secondary Leaving Certificate or Matriculation Examination (and certified English translation), if applicable.
- Official transcript(s) and certified English translation), if applicable.
- __ Results of TOEFL (Test of English as a Foreign Language).
- __ Portfolio and \$15 fee (non-refundable), U.S. funds (if applying to MFA Program).
- Declaration and Certification of Finances (form sent for completion and return upon receipt of completed application).



Application for Admission to the San Francisco Art Institute

Admissions Office 800 Chestnut Street San Francisco, CA 94133-2299 (415) 771-7020

Financial Aid

Name				(,	male E. famale E.
last		first	midd	e or maiden	male □ female □
Address				Talanhan	
(home or permanent)	street	city	state (or county)	zip (or postal code)	е
(mailing if different)	street	city	state (or county)	zip (or postal code)	
Date of Birth				_	
Place of Birth				Social Security Number	
		Date			
	OF THE PARTY.	ote()			Signature:
		.rt Institute.	s of the San Francisco A	de by the rules and regulation	l agree, if accepted, to abid
mester of entry.	es ant noitiut ot	which is applied	,005\$ to tisoqab noitiut ald	t is required to pay a non-refunds	Upon acceptance, the studen
plicant's responsibility	as edf si 1t is the ap	s not apply toward attended.	pany this application; it doe: n each college or university	mooos faum eef noitsoiliggs 82\$ el noot eoittO anoisaimbA ent ot fnea	Important: All Applicants Payment of the non-refundab to have an official transcript s
muminim) stluser 175	of your official TOE	ty upon receipt c	u a Certificate of Eligibilit	nission, the College will send yo	Foreign Students If you are accepted for adn score, 500) and Certification
-papu	etts noitutitani yaste		□. Pe Financial Aid Office from	cial Aid Form (FAF). Please send a financial aid transcript sent to th	I have not received the Finan All aid applicants must have
		date.	no (AAT) mroT biA Ision	ncial aid? Yes \no \no \	Do you intend to receive fina I have received financial aid i



Admission Check-list

As you complete the process of applying for admission to the College, it is suggested you use the following list to make certain that all required credentials have been sent to the Admissions Office.

In requesting transcripts from other colleges and universities, you should bear in mind that approximately three weeks are necessary for transcripts to be issued and received at the Art Institute.

If you have difficulty providing any of the required documents, contact the Admissions Office for further assistance.

Undergraduate (BFA) Program

- Completed application, including personal statement and \$25 fee (nonrefundable).
- High-school transcript(s), if less than 1 year of full-time study completed at an accredited college or university.
- __ Official transcript(s) from college(s) previously attended.
- __ Portfolio.
- __FAF (if applying for financial aid).

Graduate (MFA) Program

- Completed application, including personal statement and \$25 fee (nonrefundable).
- Portfolio (see departmental requirements) and \$15 fee (nonrefundable).
- Official transcript(s) from college(s) previously attended.
- __FAF (if applying for financial aid).

Foreign Students

- Completed application, including personal statement and \$25 fee (nonrefundable), U.S. funds.
- Secondary Leaving Certificate or Matriculation Examination (and certified English translation), if applicable.
- Official transcript(s) and certified English translation), if applicable.
- __ Results of TOEFL (Test of English as a Foreign Language).
- Portfolio and \$15 fee (non-refundable), U.S. funds (if applying to MFA Program).
- __ Declaration and Certification of Finances (form sent for completion and return upon receipt of completed application).



Application for Admission to the San Francisco Art Institute

Admissions Office 800 Chestnut Street San Francisco, CA 94133-2299 (415) 771-7020

Name	last first middle or maiden				male □ female □	
Addraga						
(home or permanent)	street	city	state (or county)	zip (or postal code)		
(mailing if different)	street	city	state (or county)	zip (or postal code)		
Date of Birth						
Place of Birth				Social Security Number _		
Citizenship				Foreign Students	atus	
Secondary school						
name					date of graduation	
city	7		county		state	
Colleges and art scho	ools attended					
name		city	state	degree	date attended	
name	•	city	state	degree	date attended	
name		city	state	degree	date attended	
name		city	state	degree	date attended	
name		city	state	degree	date attended	
name		city	state	degree	date attended	
Travel						
Work experience						
Previous attendance at S	SFAI:	Intended N	Major (check one)	How did you find out about the (Please specify names if possible)	ne Art Institute?	
			re/Ceramic Sculpture	SFAI Representative		
semester/year		□ Printma		Faculty Member		
Applying for entrance in:		□ Photogi		School		
Fall 19 Spring	19	☐ Filmma	rance/Video/	City		
☐ Bachelor of Fine Arts	Program	Compu				
☐ Master of Fine Arts Pr				Portfolio Day		
☐ Non-Degree Status				College Fair		
				High School Fair		
				College Guide(Peterson's, Barron's, etc.)		
				Friend Other (please specify)		
DO NOT WOLTE DELC	NA THIC LINE			Other (prease specify)		
DO NOT WRITE BELO	W THIS LINE					

Personal Statement

Please provide a statement concerning your art work and reasons for wishing to study at the San Francisco Art Institute. (Attach additional sheets, if necessary.)

ALLIANCE OF INDEPENDENT COLLEGES OF ART

Students attending the San
Francisco Art Institute benefit from
cooperative and no cost, built-in
access to nine leading art schools who
are also members of the Alliance of
Independent Colleges of Art (AICA).
This consortium includes:

Atlanta College of Art 1280 Peachtree St., NW Atlanta, Georgia 30309

California College of Arts and Crafts 5212 Broadway Oakland, California 94619

Center for Creative Studies—College of Art and Design 245 East Kirby Detroit, Michigan 44106

Cleveland Institute of Art 11141 East Blvd. Cleveland, Ohio 44106

Kansas City Art Institute 4415 Warwick Blvd. Kansas City, Missouri 64111

Maryland Institute, College of Art 1300 West Mount Royal Ave. Baltimore, Maryland 21217

Minneapolis College of Art and Design 133 East 25th St. Minneapolis, Minnesota 55404

San Francisco Art Institute 800 Chestnut St. San Francisco, California 94133

School of the Art Institute of Chicago Columbus Dr. & Jackson Blvd. Chicago, Illinois 60603

Osaka University of Arts Osaka, Japan

Each AICA college has particular strengths. By sharing human and artistic resources, AICA colleges offer access to educational opportunities which, taken together, are without parallel in professional visual arts education. All AICA colleges are fully accredited, professional schools where the studio curriculum is complemented by liberal arts programs designed to fit the needs of each student. AICA colleges range in size from 400 to 1,700 students and each is located in a major city with leading museums and other significant cultural, educational and social resources. AICA office is located at 633 E Street, N.W., Washington, D.C. 20004. Henry E. Putsch, Director, (202) 393-7060.

AICA colleges have initiated several innovative programs that benefit students, both directly and indirectly:

• STUDENT MOBILITY—students in good standing at one AICA college can spend a semester or a year at another AICA school without loss of credit or additional cost (other than transportation).

AICA NEW YORK STUDIO

CENTER—In September 1985, AICA member colleges opened a New York Studio Center, 451 Greenwich Street in Tribeca/SOHO, to provide special educational opportunities for a limited number of upper level students who, with the guidance and approval of their department Chairman, wish to pursue a course of study in the Fine Arts for one semester in New York City through either:

Independent Study, or An Apprenticeship with a working professional artist, museum, gallery, or art or design related business.

Student housing and food service are available at modest rates for AICA students while in New York City at the YMCA's Sloane House located at 34th Street and 9th Avenue.

The New York Studio Center experience includes regular critiques, weekly seminars, evening lectures/ studio events, visiting artists, and regular faculty evaluation of student progress. Special opportunities are made available for students to take advantage of New York's artists and designers, museums and galleries.

- AICA SCHOLARSHIP PROGRAM—each year more than \$50,000 is awarded in the form of one-year, full-tuition scholarships to graduating high school seniors (only) to attend AICA schools. The annual application deadline is February 15, and the program is highly competitive. For information, write to AICA.
- MAP (MUTUAL APPLICATION PROCEDURE)—enables students to apply to two or more AICA colleges simultaneously with a single application, fee, and portfolio. Contact AICA office for information.
- TRANSFER OF CREDIT—students in good standing can usually transfer without loss of time and/or credit from one AICA school to another based on portfolio review.
- INDIVIDUALIZED DEGREE
 PROGRAM—students with special needs and a strong goal orientation can plan, in consultation with the Dean of the Faculty, a four-year educational program involving study at two or three or more AICA colleges as well as non-traditional learning situations if special facilities, curriculum opportunities, or resources are appropriate to the needs of the individual.

- FILM LIBRARY—AICA's film library offers more than 400 films and videotapes for classroom study and use by student organizations with no rental costs.
- VISITING ARTISTS—with a matching grant from the National Endowment for the Arts and support from various corporations and foundations, AICA schools consistently offer learning experiences with leading visiting artists in virtually every area of art. In a recent three-year period, this program included: studio, lecture, workshop, performance and other resident experiences with more than 1,086 artists who spent 1,517 days working with students.
- FOREIGN STUDY—opportunities are available in Florence, Italy; Lacoste, France; and Osaka, Japan through AICA affiliations. Students may also take advantage of approved foreign study programs offered by accredited US colleges and universities, or can arrange individually tailored programs at overseas institutions with the assistance and approval of the Dean of Faculty.
- OTHER PROGRAMS—AICA colleges also share in numerous programs providing indirect support to student life. These include a grant program to faculty artists to encourage innovative studio/curriculum developments, artist-faculty exchange among member colleges, and career information exchange.

800 Chestnut Street, San Francisco, California 94110, U.S.A.

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